Forty Pages.

THE NEW YORK DRAMATIC MIRROR

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WILSON LACKAYE

THE NEW YORK DRAMATIC MIRROR

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TO CORRESPONDENTS.

As Tuesday, Nov. 2, Election Day, will be a legal holiday, the next number of THE MIRROR will go to press earlier than usual. Correspondents are required to forward their letters at least twenty-four hours in advance.

TO ADVERTISERS.

THE MIRROR will go to press earlier than usual next week, owing to the fact that Tuesday, Nov. 2, Election day, will be a legal holiday. Advertisers will please note that no advertisement for the last page can be received later than noon of Friday, Oct. 22, and that the final forms will close at noon on Saturday, Oct. 30.

IT is said that the matinee idol is no more. But if the matinee idol's infatuating occupation is gone, it is not that the young woman is no longer susceptible, but that he has a successor. In fact, he has had a successor for some time in the football hero, but even this pattern of masculinity is no longer dominant, and must resign in favor of the achieving baseball pitcher. The winning pitcher of the world's champions got out of the rear door of a hotel, according to the newspapers, to escape 436 women who wished to kiss him, and if there were 436 women so inclined in one city their name must be legion the country over.

THERE is no doubt in the minds of prejudice-free students of SHAKESPEARE that DR. WALLACE, from his searches of the ancient records of the poet's period in London, has brought forward matter of great interest and value. It might have been expected, perhaps, however, that such work by an American or any other alien might give rise to questioning and doubt in England among those who assume that there is nothing new to be found as to SHAKESPEARE outside of the works of those of his own country.

THERE was a CARUSO riot in Berlin the other day, when men, women and children "shoved, punched, scratched and pummeled one another," as the account goes, in their frenzied efforts to get places for the tenor's engagement. A squadron of mounted and unmounted police intervened to prevent serious consequences. People are much the same, the world over, after all. Yet it is a paradox that a prospect of harmony should give rise to such discord.

AN ERROR OF ZEAL.

THE judge of the Juvenile Court in Cincinnati has announced that the employment of children under the age limit in any play in that city "will not in the future be tolerated."

This means much to play patrons of that city, as well as to the children of the stage, although the hardship it imposes upon stage children is more serious than the deprivation as to theatregoers that it involves.

In the first place, the association of stage children with "juvenile delinquents," in form at least making them misdemeanants in the Juvenile Court, is a serious reflection upon legal processes brought into play by the no doubt earnest persons engaged in child protection, although it typifies the methods of these persons, who in their zeal seem to lack discrimination in their pursuit of stage children.

It is an outrage upon young stage artists to class them with "juvenile delinquents," to say nothing of the injustice that an interference with them in the pursuit of an honorable vocation implies. The whole system with reference to stage children is in line with the brutality of common legal processes directed to minors—processes which profess to look to the welfare of the many yet bear with iron hand on the individual.

It may be admitted that occasionally there may be found in the theatre a case for the legitimate interference of those persons who assume to protect children against adult greed or lack of guardianship; but a great majority of children employed on the stage should be free from any interference from the outside, whether such interference be under laws that belong to another age or whether it originates in the mistaken desire of busybodies with nebulous notions of morality to serve them.

Most stage children are happy and well-conditioned in their employment. They are well paid for their work. They are, as a rule—and stage history bears this out—serving in exceptionally favorable circumstances for a vocation in which hereafter they may win honor and fortune while contributing to the happiness of the public. The very traditions of the stage insure their well-being during their earlier years upon it, for those about them, as well as those who immediately guard and care for them, see to it that no harm shall befall them. As they are the delight of the public, so are they the concern of their older associates in the theatre, and every reasonable care is taken of them. More than this they are subject to kindnesses and solicitudes that fall to the lot of few children outside of the theatre. It is to the interest of all concerned with them that stage children should have the best of care.

The efforts of those who interfere with the work of stage children might find more legitimate objects. They represent an expenditure of time that would be much better employed in recovering from the streets the waifs sent out to beg or hawk merchandize by demoralized and lazy parents; or in enforcing wise laws against the employment of children at hard tasks and for periods that destroy their health. Let the persons who mean well interfere in the cases of children held down to grinding labor or exposed to the rigors and dangers of the streets, in callings without a gleam of life's brighter side, that debase and discourage rather than inspire for future effort.

The declaration of this Cincinnati judge means, too, that drama lovers in that city shall be cut off hereafter from many among the best class of plays, for there are dramas by the best authors, from SHAKESPEARE to the most modern, that present children in their general scheme to mirror life and draw lessons from it. Let there be no mistaken idea about this Cincinnati decision. Those who have promoted it may imagine that it means "humanity," "progress" and "morality," but it does not mean these things. On the contrary, it is significant of a spirit of retrogression, aside from its interference with the careers of talented, ambitious and hopeful children.

M. ROSTAND ran up to Paris from Cambo, a distance of 500 miles, in a motor, without stopping, in twenty hours. Which ought to suggest that matters with Chantecler may go faster than they have been proceeding now for some five years.

PERSONAL

AMES.—Under the management of Winthrop Ames the New Theatre is destined to have a brilliant beginning. Endowed with brains, education, and a keen appreciation of the artistic, Mr. Ames seems to be admirably equipped for the position in this new enterprise. His knowledge of art makes him peculiarly fitted to head an institution like the New Theatre. On the other hand, the New Theatre is just the place for the fullest development of Mr. Ames' powers. In addition to his artistic sense he has had practical experience in the conduct of theatres. As manager of the Castle Square Theatre, in Boston, Mr. Ames obtained an artistic and pecuniary success for the theatre that was remarkable even for that city. It does not often happen that the mutual reaction between a man and an institution promises so much as in the present instance.

EASTMAN.—After a year's ranching on his place near Artemisia, Cal., Barrett Eastman has felt the call of the blood and returned to Chicago to fill the office of dramatic critic and editorial writer on the *Examiner*.

HALL.—It is good news to hear that Josephine Hall is to return to the stage. Her retirement five years ago was much regretted, but after her long rest her return will be doubly appreciated. Miss Hall's delightful work in The Girl from Kay's still clings to the memory. She will have a hearty welcome when she once more returns in The Air King.

TILBURY.—Seated in a managerial office along Broadway one day last week, her face half hidden beneath the sloping brim of a large and very fetching hat, from beneath which a mass of rebellious and beautiful reddish-gold hair clustered and curled, a MIRROR representative espied Zeffie Tilbury. Miss Tilbury's glowing appearance, every feature depicting vital health and the good cheer and spirits which come from seasons of artistic work well done and appraised by theatregoers at its full value, brought to the MIRROR man's mind a paragraph which he had encountered a day or two before in a New York theatrical journal of many years ago. Here is the paragraph: "Miss Zeffie Tilbury, the daughter of Lydia Thompson, who was a member of Mary Anderson's company last season, is probably dying of consumption. She was taken by her mother to the South of France in the Spring, but the change of air has apparently done no more than to give her some relief." The theatre may congratulate itself that the paragrapher's rather pessimistic prophecy proved to be untrue, for the little girl of whom it spoke has grown into a healthy, splendid woman and an actress of pleasing artistry.

GOODMAN.—Jules Eckert Goodman, who came to the front last season with Mr. Mann's The Man Who Stood Still and Miss Walsh's The Test, has completed a new four-act play, for early production, entitled Mother.

OLIVER.—Olive Oliver's appearance in Herod with Mr. Faversham at the Lyric to-night will not be that actress' first appearance in a poetical play of Stephen Phillips. Miss Oliver was the Calypso in the Garden Theatre production of Mr. Phillips' Ulysses in September, 1908, one of a cast including Tyrone Power, Edgar Selwyn, Fuller Mellish, Rose Coghlan, Adelaide Prince and Orme Caldara. It was at the Lyric Theatre, too, by the way, that Miss Oliver made such an excellent impression four or five seasons ago as Lona Hessel at a special matinee performance of The Pillars of Society.

The Usher

One of THE MIRROR'S correspondents, a lawyer, asks these questions:

Supposing that a distinguished actor should announce from the stage that all clergymen are immoral and dishonest men and undesirable citizens. Supposing that a clergyman should thereupon bring suit against said actor for defamation, alleging that he (said actor) was an influential person and had many followers who believed in him and accepted whatever he said as truth; that the newspaper press everywhere had reported the actor's announcement that all clergymen were wicked, and that the particular community in which said clergyman lived had been so influenced by said actor's remarks that said clergyman had suffered in his social relations, had been refused the credit to which he had been accustomed, etc.; in short, that he had personally suffered by said actor's denunciation of the clerical profession in which he (the said clergyman) earned his daily bread. Could that clergyman recover damages in a civil court against that actor for such damages as the clergyman could prove?

Would not a case so brought be apt to induce some decision, or, at least *obiter* to the effect that even actors were subject to the law; that even a clergyman had a right to be protected in the enjoyment of his good name; that the dramatic profession, upon whose words thousands of persons weekly hung, should not forget that to whom much is given much is required, and that great influence carries great responsibility?

♣

This correspondent ventures to suggest that, if ministers of the gospel would take some concerted action against the actors and send a few of them to punishment for criminal libel, it would result not unfavorably for this well-meaning and (on the whole) law-abiding class, the clerical profession, who are supposed to preach from their weekly pulpits not only "the first and great commandment," but the second, which is like unto it: "Thou shalt love thy neighbor as thyself," or even that despised ninth commandment of the Decalogue: "Thou shalt not bear false witness against thy neighbor."

And is this not a pertinent reversal of the order of vituperation, as a hypothetical interrogation from a plain and legal viewpoint?

There are plenty of persons who believe that "Rev." prefixed to a man's name permits him to say anything he pleases about anybody and go free of the law of the land against libel.

But really is the prefix "Rev." so powerful as to absolve its abusive and libelous wearer from legal consequences—to say nothing of the legitimate bearing of the commandments upon a preacher's words and acts?

♣

Malcolm Macdonald, dramatic editor of the Cleveland *Plain Dealer*, discussing the alleged speech of the Rev. Dr. Aked about the people of the stage, brings forward a matter which should interest that class of preachers who think the theatre is a sort of anteroom to Hades.

"There is one theatrical man in Cleveland," says Mr. Macdonald, "who claims to have knowledge with which to refute the charges of the minister. This man is identified with the vaudeville stage in a business capacity. His work brings him into close contact with all sorts and conditions of performers and entertainers and he declares that the more he knows of them the higher regard he has for their characters."

With an inclination toward sociological study this observer has made it a rule to ask personal questions of all the vaudeville players with whom he comes in contact. The inquiries pertain chiefly to the matter of church attendance. Careful compilation of the answers with which he has been met leads him to the conclusion that more than sixty-three per cent. of the players have at some time or other become church members; that eighty per cent. are fairly regular in their church attendance and that very few are avowed non-attendants.

"The people always look surprised when I ask them the question," said this student of the subject, "but they give the information in a way that convinces me of its sincerity, and I believe that the people of the vaudeville stage show as high an average of church going as almost any other class of workers."

And at least as great a percentage may be found, no doubt, among those in the regular theatre.

How many churches, by the way, can boast that eighty per cent. of their membership are "fairly regular" in church attendance?

♣

A visitor to the Edwin Forrest Home last week was Lillian Sinnott, now playing in The Man Who Stood Still company.

Chaperoned by her mother, and bringing a basket of delicious fruit, she came to see her old friend, Charles J. Fyffe, who was a member of J. K. Emmet's company when Lillian, a tiny bit of a child, with a great mass of fluffy golden hair, great blue eyes and a wonderful complexion, joined the company. "She was small enough," says Mr. Fyffe, "to be concealed in a hand-bag carried on by a woman, thus making a novel stage entrance. When Emmet, after comic speeches and pantomime, opened the bag and the audience caught sight of the little beauty they burst forth in a wild tumult of daughter and applause."

The visitors to the Home dined with the family and took a stroll over the grounds, plucking a red-ripe tomato in the hothouse, Lillian romping with childish delight under the great chestnut trees, trying with the Spanish heel of her Cinderella slipper to beat out the rich brown nuts from the half-opened burrs.

♣

The controversy between Paris managers and the Society of French Authors as to the poor tax has been compromised.

The theatre managers have decided to charge the 10 per cent. tax on their receipts, which goes to the poor, separately from the price of the seat; thus a ten franc orchestra stall will cost eleven francs instead of ten.

The authors wanted their percentage to be based on the total receipts, but the managers maintained that they should only pay on the sum they actually pocketed after paving the tax for the poor.

The settlement of the difficulty gives the authors ten cents on every deadhead ticket for the higher priced seats and five cents on the cheaper seats.

But the Paris public is protesting against this solution of the matter.

♣

One evidently near enough to John Drew—and yet anonymous—has written about that clever actor's personal side pleasingly, and touches thus upon Mr. Drew's perennial juvenility, from Mr. Drew himself:

"A recipe for keeping young? All rot! There can be no such recipe. Take this case: I have a friend, now a great hulk of a being, who was once well set up—looked like a centrerush of a football team. He sits around and sits around—cigar, highball, another highball, one more cigar—gets up, walks to another easy chair—more highballs, more cigars. Comes to me one day crying out: 'Why here, you! You have your cigar and your highball, why don't you look like me—fat as a pig, no energy, no breath, no life?' Well, I tell him 'George' (everybody's name is George in Mr. Drew's stories) 'it is written, that's all—the thing is written. My people way back were that way—hair all right, figures pretty well preserved past the allotted time, loved exercise—not for the sake of keeping young, but out of a sheer love for exercise itself. Same with me—picked my ancestors carefully, that's all.'"

And those with knowledge of Mr. Drew's ancestors agree with him.

ANNIE RUSSELL RECOVERING.

Annie Russell is at Pemaquid Harbor, Me., slowly recovering from the illness which has kept her off the stage this season. Miss Russell has not retired from the stage to accept an editorial position on a woman's magazine, as was reported. It is possible that she will appear again under the management of Wagenhals and Kemper when a suitable vehicle for her use can be obtained.

TO TAX BILLBOARDS.

The city of Lynchburg, Pa., has decided to levy a minimum tax of $2.50 each on advertisers who employ billboards in that city for their advertisements, with larger amounts to be assessed in accordance with the sizes of the displays.

H. J. LOVEDAY ILL.

H. J. Loveday, at last accounts, was seriously ill at Liverpool. Mr. Loveday was an old friend and business associate of Sir Henry Irving and has many friends in this country. His illness is due to a fall sustained some time ago.

ROSE COGHLAN.

The New Theatre with all its modern equipments will be a decided contrast to the first theatre in which Rose Coghlan made her appearance. It was in a little Scotch town at a time when candles served as footlights that Miss Coghlan began her career. Since that time Miss Coghlan has been through all the stages of development which are necessary to form an artist. She brings with her to the new theatre a talent fully ripened and broadened by years of work. In stock, as a star, and even in vaudeville, Miss Coghlan has done work that endeared her to the public. Together with her brother, the late Charles Coghlan, she has made the name famous. In Oscar Wilde's A Woman of No Importance, a "mother" play, she established her permanent fame. In The Noble Spaniard, with Robert Edeson, at the Criterion, she made a success of an almost hopeless role. At the New Theatre Miss Coghlan ought to strengthen the popularity which she has enjoyed in New York since her long-ago service in Wallack's company.

CARUSO AND THE INCOME TAX.

"My future movements, my earnings, my prospects, my health, my welfare can be of no particular general interest, though speaking of earnings reminds me that I had a most 'terrifying' experience on a recent visit to London," says Caruso in the *Strand Magazine*. "I was dressing for Pagliacci when a man walked into my room, tapped me on the shoulder, and said, 'Give me one hundred and forty pounds.' I looked at him and asked 'What for?' He replied, 'Income-tax.' I was already late and said, 'Come again. I have not got the money here.' Whereupon, with the rapidity of a conjurer he produced from his pocket a paper, apparently a warrant for my arrest. This seemed to me to be carrying a joke too far, and so I asked the manager to be kind enough to pay the man the money. He did so at once, and the good Income-tax collector replied, 'And now may I have a seat to see the show?' And he got it. That's London."

A NARROW ESCAPE.

Hobart Bosworth, who was forced by ill health to resign from the directorship of a dramatic school at Los Angeles, with his daughter, Marie Adele, who was convalescing from typhoid fever, went in search of health at San Diego, Cal. After a few weeks on the coast, returning vigor made Bosworth and Miss Marie venturesome. They grew tired of sketching and resting, and decided to enliven the monotony of existence with a cruise. Mr. Bosworth is an experienced sailor, having run away to sea in his boyhood, and served three years on a whaling vessel. He procured a newly painted, shipshape yawl, and the two went adventuring. They encountered a severe storm, however, and after a serious trial barely escaped with their lives, being cast ashore, while their boat was dashed to pieces on the rocks.

ANNIE E. INMAN CELEBRATES ANNIVERSARY.

At the Empire Theatre, Providence, last Tuesday, Mrs. Annie E. Inman completed fifty years of active stage work. She is now playing the part of Mrs. Holcomb in Uncle Dave Holcomb. Her younger associates in the company gave a reception to their aged companion Tuesday afternoon at the close of the matinee. Mrs. Inman made her first appearance under her maiden name of Annie Swiget on Oct. 19, 1850, in the De Bar Stock company of St. Louis. After that she played in the support of many stars, among them Edwin Booth, John McCullough, Joseph Jefferson, Madame Modjeska, and Fanny Davenport. Last season she was with Edwin Stevens in The Devil. Mrs. Inman has many friends who rejoice with her on the completion of so many years of usefulness.

BLANCHE BATES WITH A SPADE.

Blanche Bates dug the first spade of dirt, Oct. 14, in the excavation for the new Heilig Theatre in Portland, Ore. Miss Bates will also be the first attraction at the theatre when it is completed next February. David Warfield is expected to lay the corner-stone of the building.

The Matinee Girl

IN a strange spot there stood last Sunday a handsome, smartly frocked young woman, come hither on a sad errand.

A small wedge-shaped, thickly wooded tract mounted to its highest point where stood a century-old hemlock; sloped rapidly to its lowest, where with the waves incessantly trying to undermine and sweep it away, stood an old landmark of red sandstone. The low sturdy old stone marked the meeting point of two rivers, the Delaware and Navesink; the division of three States, New York, New Jersey and Pennsylvania. The small, rolling, wooded tract served a solemn purpose. It was the Laurel Grove Cemetery at Port Jervis. The young woman had visited it to find the grave of her aunt and give orders for the erection of a tombstone upon it.

For forty-one years Julia Dean Hayne had lain in an unmarked grave. Julia Dean, her niece and namesake, had sought out the forgotten grave. Born long after her aunt was buried in this quiet spot, growing up to woman's stature and stage stature, it had dwelt as a piteous picture in her mind.

Shortly before his death Joseph Jefferson, being reminded of that never visited spot, in an evergreen tangle at Port Jervis, said:

"What a pity that so sweet a woman and so great an actress should be so soon forgotten. The profession ought to erect a tombstone in her memory."

Mr. Jefferson became aware of a tense, eager young person, a new member of his itinerant company, standing before him and saying, between gasps of shyness and determination:

"No, don't. Please don't! I'm going to put up a stone at Aunt Julia's grave—just as soon—as I can."

Mr. Jefferson looked down at this first-season young person. He had scarce noticed her before. Now he saw that her eyes were like Julia Dean Hayne's, that her girlish, eager air was that of Julia Dean Hayne, that indeed here was a hard little green bud cut from the same stem as that on which the Julia Dean Hayne rose had sprung into glorious blossom.

"Very well, my child."

Joe Jefferson recognized a fixed purpose when he met it.

"It may take me a long—time, but I—shall do it sometime." The girl shrank again into her youthful obscurity. The great Rip looked after her. "She will," he said.

Last Sunday Mr. Jefferson's faith was justified. Her careful inquiries, sifting the improbable from the reasonably certain, had led finally and surely to the little country graveyard. Julia Dean stood at the side of the neglected grave.

"You are quite sure this is where Aunt Julia lies. There is no mistake." She spoke to the sexton at Port Jervis with the same little nervous, broken sentences she had addressed to Joseph Jefferson. The sexton pointed with careful finger to the plot of the cemetery. He turned the yellow leaves of the old register and she read the record: "Buried Oct. 3, 1868, Julia Dean Hayne."

Wild strawberry leaves showed among the thick dead grass on the low mound. That other Julia Dean must have been a small woman, like the visitor. It seemed such a little grave, like that of a child. A great hemlock twisted its gnarled green arms in the wind at the head of a near and well kept grave. But at the head of Julia Dean Hayne's grave was nothing. At its foot, by an accident of symbolism, was a dying laurel tree.

"She worked so hard and was so unhappy. This was the epitaph spoken by her niece. "And she was only thirty-four when she died."

Back to this city, its crowding cares, its manifold, dizzying distractions, its battles of rival ambitions, came Julia Dean, but behind her lay a sad duty done, a tribute paid—the tribute of the quick to the dead. In the old shop at the river's edge, and at the gate of the cemetery, is growing under the hands of two workmen, a smooth gray granite headstone, on which one is engraving the inscription:

Erected in memory of Julia Dean Hayne,
Born 1814,
Died 1868,
By her niece and namesake.

Neil has demonstrated that there is much in a name. There may be in a new one a dynamic quality that hurls us out of our mental rut. When Neil was merely Mabel Taliaferro she had as background the reputation bestowed upon her by James A. Herne of being "the greatest child actress in the world." She had, to sustain that reputation, merely to go on radiating stage sweetness and saturating her audience with pathos.

But as the reborn, rechristened Neil she had a new fame to earn, and it depended upon her alone as to what quality that fame should be. Fully conscious of that new responsibility she has indeed burned the seventeen candles beside the late Mabel Taliaferro. Whereas the former actress was a melody in two notes, sweetness and pathos, the new one has developed emotional power. She places fingers of strength upon the heart, whereas she had formerly merely persuaded it to feel, and not always with entire success. The new actress is a harmony of many chords, some of them big, compelling ones.

When Mabel Taliaferro was twelve years old some far-sighted sage in an orchestra seat said, "In appearance she is a miniature Maude Adams." Ten years later the resemblance of Neil to that Maude Adams of The Masked Ball period is of a mental and temperamental rather than a physical character. A challenging common possession is the poetic quality in the personality of both. Across a chair back White Whiskers leaned to whisper, "She is first in the line of succession to Maude Adams." Perhaps, but there is even in this dawn of the era of Neil a depth of emotional power that is Neil's own. Rest in peace, Mabel Taliaferro! Welcome, Neil!

Photo White, N. Y.

JULIA DEAN.

They have an Actress' Franchise League in England. It wouldn't be difficult to form one in this country. Julia Marlowe, who says she was born a suffragette, would be its president. Maxine Elliott, who opens wide eyes and asks if it is possible that any woman who earns her living isn't a suffragette, would accept the vice-presidency. Henrietta Crosman, who says if she were not on tour earning her living she would gather twenty thousand women together and lead a female Coxey's army against the walls of Washington, could be a herald with a flaming sword, and Amy Ricard would be glad of the drudgery of a secretaryship to advance the Beloved Cause.

Beatrice Irwin, the English actress back from a starring tour of Australia, asked a beauty specialist, "What makes wrinkles?" "Relaxed skin," answered the oracle. "And what makes the skin relax?" "Overworking the face." "I suppose that's so. But now I mean to say we women on the stage are constantly twisting our faces about, don't you know, and I think actresses look younger than other women of their ages." The beauty specialist turned interlocutor. "Yes," he conceded, "but why?" "Because we portray many emotions. If we portrayed but one emotion the face would be seamed by that one emotion. But we portray a variety of emotions, and one counteracts the other, leaving the face practically smooth."

With the passing of Neil O'Brien there went journeying into the vague unknown a soul that was brave, simple and kindly, loyal and of supreme unselfishness.

N. C. Goodwin named Mr. O'Brien, "Bud" Woodthorpe and himself "the trinity." The star never assigned the respective roles, but "Bud" Woodthorpe said he was content to class himself "the holy show," which was very irreverent of "Bud," who should not have been encouraged. The trio had toured the United States many times, had crossed the Atlantic, had played together in London. The health of the two of the trinity has survived the more than ten years of their trooper vagabondage. Neil O'Brien, weakened perhaps by more years of world wandering, wearied and last week in a small white room where the sunbeams danced upon snowy walls he made his exit from the stage of life.

His last role was that of a hero. In the agony of dissolution he strove to suppress the groans that pain tried to wring from him. He faintly pressed his wife's hand.

"I wish I could be more cheerful for your sake," he gasped. These, his last words, were characteristic of Neil O'Brien.

They who say, and maybe believe, that actors always act, that they act as much off the stage as on, could not have known him. There was never in the hours when he was not "working" a pose of his body nor of his soul. His manner at all times in all places was a triumph of manliness.

His was one of the kindliest souls that ever dwelt for a space on this earth. To young actresses in the Goodwin company he was a friend, unobtrusive, gentle, acting as often as he could as buffer between them and hardening, embittering disillusion. On the casket as he was lowered into his grave were masses of flowers sent by three of the former ingenues of his company. A card accompanied one of them. The writer had scrawled a blurred tribute: "To Neil O'Brien, who was father and friend and guide and inspiration toward the best."

To those who knew of Neil O'Brien's one child, the daughter who was dearer to him than his sight, more precious than his life, this protective care of other young women who were his comrades in travel was the expression of his rarely beautiful fatherhood. He talked to his companions of the road of this daughter sometimes. With shy apologies for possibly boring them he told of her youth, her dainty charm, her musical gifts. He told laughingly how no sternness of his had ever corrected her infantile habit of calling him by the alien name "Johnnie."

Proud, too, he was of his wife, the comedienne Eva Davenport. "She was a prima donna when I met her in Australia," he said to me. "A very haughty young person, difficult to approach."

A crisis in Neil O'Brien's life occurred in California. The company was touring the Golden State in May. A physician looked gravely over the actor, who had been in dull spirits, had been appetiteless and listless for months. Neil O'Brien studied the grave professional face. Long experience with the tell-tale shades of thought that pass over a visage as a cloud over a lake enabled him to translate that expression. There was no fear in the actor's sunken face. All the strength of his being was focussed in one hope.

"Whatever ails me, doctor, please try to keep me alive until after the first of June. I don't want to be a damper on——"

One of the trinity completed the sentence. "His daughter is to be married on the first of June. He doesn't want to mar her happiness. They are great pals, he and Marie."

And this one of the trinity looked hard out of the window of the San Francisco Hotel, toward New York.

That wish, a link in the chain of his unselfishness, was fulfilled. Courage carried him to the end of the season in August and brought him home. Friends greeting him heartily were struck into silence by the hodeful change in his face. The rest of the Summer was one of intense suffering. The epilogue in the torturing drama of his illness was spoken in that last broken sentence of his: "I wish I could be—cheerful—for your sake."

One memory of Neil O'Brien will always be vivid. It was of a few words of his, spoken at the head of his table, as he sat, as he so much enjoyed doing, looking into the faces of old friends that had gathered to greet him after a tour: "I am a contented man. As I look back upon my life I can see nothing which I would wish to change."

His epitaph should be: "He was a good actor, a good father, a good husband, a good friend."

It happened on the *Asbury Park* at the Hudson-Fulton parade.

The bromide wife of a sulphite author made an old-fashioned bob to Daniel Frohman as her husband, who has a play or two in mind, obsequiously performed the ceremony of introduction.

"What'd you say his name was?" she demanded as Mr. Frohman, having smiled a little and talked a little, took his departure.

"Frohman—Dan Frohman."

"Hasn't he something or other to do with theatres?"

"Rather." The patient one more firmly fastened his spectacles. "He's at the front of the theatrical business."

"You don't say so! He looks like an honest, respectable man."

THE MATINEE GIRL.

DAMAGED BY FIRE.

Fire of an unknown origin badly damaged the north portion of the Auditorium, Memorial Hall, Lima, O., morning of Oct. 20. Balance of the interior damaged by smoke. It is thought the loss will be between $5,000 and $10,000.

THE PASSION PLAY.

In modern times the Passion Play has been known chiefly through its presentation by the devout peasants of the Alpine village of Oberammergau, but in grandeur, solemnity and impressiveness the San Francisco production, under the auspices of the Franciscan monks, promises to rival the famous European production.

Rev. Josaphat Kraus, a Franciscan monk, conceived the idea of writing the play, after seeing the Oberammergau play reproduced in moving pictures. The subject of the play did not permit rapid dramatic treatment, but in its close adherence to the Scriptural story it was intensely interesting, solemn and dignified.

The central stage, which was devoted to the Passion Play proper, was flanked on either side by a smaller stage. Tableaux on these smaller stages depicted Old Testament prophecies, just before their fulfillment in the life of Christ on the center stage. The play, in twenty-one acts, was divided into four night performances. The story of the first night opened with a prologue, in which Calvary was shown with a chorus singing the Passion Hymn, and ended with the acceptance of the bribe by Judas. The story of the second night progressed to the arraignment of Christ before Pilate. On the third night the story ended with Christ on Golgotha. The play was completed the fourth night with Christ at the right hand of God the Father.

The music plot embraced thirty-seven vocal numbers, augmented by classic selections from Handel, Gounod, Rossini, Mendelssohn and Palestrina. A chorus of two hundred voices and an orchestra of forty musicians rendered the musical part of the performance.

Two productions were given. The first occurred Oct. 11, 12, 14 and 15. The second took place Oct. 17, 18, 20 and 21. Tickets for the complete production of four performances cost from $4 to $10, according to location. The prices were fixed so that the greatest number possible might see the performance, the cost of which is estimated at $25,000.

No plans have yet been made for future performances of this play. It may be revived at intervals, or it may never be given again.

IMPROVEMENT IN ORCHESTRAS.

The Orpheum Circuit announces that it will spend this season $125,000 more for its orchestral music than heretofore, with the engagement of more than one hundred additional musicians at an average weekly salary of $30. Organs and pianos have been purchased at a cost of $8,000. Kettle drums have cost $2,000 more, and inasmuch as each orchestra leader is required to purchase and play $200 worth of new music each season an additional expense of $4,000 is noted. The circuit declares that the results of these improvements are of lasting importance from a musical standpoint and that instead of playing cheap music the better class only will be played in all the Orpheum theatres. All of which is in line with the suggestions made by THE MIRROR and its contributing writers during the past year.

WILTON LACKAYE.

Whatever differences of opinion may have existed at the time of the premiere of Cleveland Moffett's play, The Battle, at the Savoy Theatre last December, as to the quality of that drama, the critics were one in their estimation of Wilton Lackaye's playing of the leading role. It is possible, too, that in the success with which Mr. Lackaye has met in that play there is further refutation of the theory that hasty, first-night criticisms of a production are correctly prophetic of the production's future. The Battle, like countless others, has lived down first-night opinions. Mr. Lackaye, with the excellent company furnished him by Liebler and Company, will continue in the piece on the road the coming season. The portrait on the front cover of THE MIRROR this week is a pleasing likeness of that actor.

A NEW ARSENE LUPIN COMPANY.

Charles Frohman has announced his intention of exchanging his two companies now playing Arsene Lupin. The London company headed by Gerald Du Maurier and Alexandra Carlisle will succeed the New York company at the Lyceum, while the American company with William Courtenay and Doris Keane will replace the English company at the Duke of York's. The American company will close in New York April 2 and will open in London two weeks later. The London company will give the first performance here April 4.

A NEW GUIMERA PLAY IN PARIS.

Guimerá's La Pecadora, which has been translated into English by Wallace Gillpatrick and Guido Marburg under the title of Heart Hunger, has just had a successful premiere in Paris, with Mimi Aguglia, the Sicilian star, in the leading role. Madame Aguglia expects to appear on the English stage in this country next season, and has applied for the English and American rights for this play.

CARNIVAL AT GUTHRIE, OKLA.

The Herbert A. Kline Amusement Company were engaged at Guthrie, Okla., Oct. 11-15, to furnish the attractions for the annual carnival. The weather was favorable and the affair was pronounced a decided success.

REVIEWS OF NEW PLAYS

To be reviewed next week:

HEROD .....Lyric
ISRAEL .....Criterion
THE BUILDER OF BRIDGES.....Hudson

Garrick—The Harvest Moon.

Drama in four acts, by Augustus Thomas. Produced Oct. 18. (Charles Frohman, manager.)

Cornelia Fullerton ..... Margaret Sayres
Dora Fullerton ..... Adelaide Nowak
Professor Fullerton ..... Stephen Wright
Mr. Holcomb ..... John Stokes
Mrs. Winthrop ..... Jennie A. Eustace
Graham Winthrop ..... Thomas Russell
Judge Elliott ..... John Saville
Henri ..... Harry L. Lang
Monsieur Vavin ..... George Nash
Maid ..... Helena van Brugh

As in The Witching Hour, Mr. Thomas in The Harvest Moon has a theory to propound, an idea to project. This time the theory is that of the power, even on well-balanced minds, of constant mental suggestion. About that idea Mr. Thomas has woven a story rather less gripping than that of The Witching Hour.

Having had it constantly suggested to her all her life by her Aunt Cornelia that she was woefully like her mother, who had been impulsive and headstrong and who had finally died, a divorced woman, in France, Dora Fullerton comes to believe that her heritage from her mother is an unhappy one and that she really is lacking in the qualities which she herself has set for her ideal of a woman. She has never questioned her aunt's oft-repeated and ill-natured statement and is astonished, therefore, when Monsieur Vavin, a teacher with whom she had studied in Paris and with whom she had become a great favorite, persuades her that she has been too easily open to constant suggestion and that in reality she has a splendid, strong mind of her own, free from the vacillating qualities which had brought about her mother's unhappiness. Strengthened by this newer suggestion, Dora proceeds to work out her life plans as she, independently, had laid them out. She becomes an actress, appearing in a play written by the man to whom she is engaged to be married. But her resolution to be happy in her independence is short-lived. Her aunt informs her that she is not really the daughter of the man whom she has regarded all her life as her father, because she was not born until two years after her mother had left Professor Fullerton and was living, practically in hiding, in a remote part of France. The girl, in despair, breaks off her engagement. A delightful solution of the tangle, however, comes when it is disclosed that Monsieur Vavin is really her father, he having married Madame Fullerton in the interval between her divorce and the birth of Dora.

The possibilities for a playwright of Mr. Thomas' force in such a story are great, and the dramatist has availed himself of them in full measure. Here and there, in fact, there are incidents, a few of them of some length, which have no great bearing on the tale and could be easily eliminated. Such, for instance, is a rather long, middle-aged love scene in the second act between old Judge Elliott and Mrs. Winthrop. The scene in the third act, elaborated from a one-act play of Mr. Thomas' presented at a Lambs' Club entertainment some time ago, in which Mr. Thomas propounds his theory that surrounding colors have their effect on the emotions of people, is interesting enough, but save for the purpose it serves in supplying that act with a sentimental, moonlight-blue climax it has no great part in the play's main story. Such interruptions, however, are not too frequent, and Mr. Thomas' plot runs along quite smoothly and nearly always at an interesting pitch.

George Nash, at last released from a long line of unsympathetic roles, has in the part of Monsieur Vavin excellent opportunity to prove his great ability as a character actor, and among the men first acting honors unquestionably went to him. Adelaide Nowak proved to be one of the season's most delightful and surprising arrivals, a slip of a girl, pale and appealing of face, dressed in exquisite taste, and displaying powers which promise splendidly for her future. Jennie Eustace, always admirable and satisfying, was a most amusing Mrs. Winthrop. Thomas Russell, he who was "Tommie" in the Fauntleroy days, made a rather indifferent Graham Winthrop. Stephen Wright's Professor Fullerton was a colorless characterization, but one hesitates to blame the player for that, so spineless and stilted was the playwright's creation. John Saville is to be credited with a humorous playing of a much-married judge with ever present amorous intentions. The "wicked aunt" was Margaret Sayres, and never was a New England spinster so shrewish of tongue and vinegarish in appearance. John Stokes as the play-writing hero had little to do save appear on the stage whenever Miss Dora's "love interest" was required, but on such appearances he made a pleasing showing. Two smaller roles were adequately played by Harry L. Lang and Helena van Brugh.

The Harvest Moon is pale and pretty, but its course through the theatrical heavens seems destined not to be too long. It is worth seeing, however, before it sets.

Liberty—Springtime.

Drama in four acts, by Booth Tarkington and Harry Leon Wilson. Produced Oct. 19. (Frederic Thompson, manager.)

Louise ..... Helen Lindroth
Aunt Marguerite ..... Alice Parks Warren
Lamaitre ..... Charles W. Butler
Father O'Mara ..... Joseph Brennan
M. de Valette ..... William B. Mack
M. Raoul de Valette ..... Samuel Forrest
L'Acadienne ..... Bijou Fernandez
Wolf ..... Edwin Holland
Crawley ..... William Harrigan
Madeleine ..... Nell
Gilbert Steele ..... Earle Browne
Julie ..... Sallie Brent

Of tender stuff indeed is this newest play of the Messrs. Tarkington and Wilson make. It is a glorification of "calf love," and should appeal to those theatregoers who aren't too old to remember sentimentally the first schoolday passion which had its fruit in clandestine hand-clasps, the interchange of finger-rings and sleepless nights of amorous introspection. It is a very primer of love.

Little Madeleine de Valette, the demoiselle of an old French family, one of the last living in Louisiana before the hurush of the Yankees, has lived always in the strictest seclusion, according to the French idea, and has done nothing more serious in her life than to pursue butterflies through the sunlit alleys of her garden. Accustomed to unquestioning obedience to her father's wishes the child, who is but seventeen, feels no surprise nor resentment when she is betrothed to her elder cousin, Raoul de Valette, whom she has never seen. In fact, she is quite ready to be moderately happy with that not overprepossessing gentleman, when quite unexpectedly she is awakened from a nap on a comfortable divan by the steady gaze of a boy, a stranger, the son of a neighbor, the same neighbor having incurred the displeasure of her father for two reasons; first, that he is a despised Yankee and, second, because he has attempted to purchase from De Valette the latter's home, the last thing of value left to the impoverished Frenchman. But the girl is ignorant of these things and as she looks sleepily into the lad's eyes a childish passion surges up within her and she frankly surrenders herself to him. The boy is equally smitten, and the scene between the two as they feel for the first time the strange emotion is very pretty and childishly saccharine. But the lad is expelled from the angry father's house, only to be followed by his child sweetheart. In a wood she overtakes him and vows that she will go with him, persuading him that she loves him too deeply to accept the betrothal to her cousin put upon her by her father. The lad is going to fight, however, with "Andy" Jackson at New Orleans. The girl follows with him until she is turned back by the officers. The following morning she returns home, only to be met with her father's anger, the Frenchman taking it for granted that the girl has brought disgrace on the De Valettes. Then she learns that the boy, who, by the way, is prettily named Gilbert Steele, has been killed in the battle of the preceding night. The poor child's mind is affected and she neither remembers anything nor recognizes anybody. But it turns out that she became unnecessarily insane, the boy having had a proud and unharmed part in the battle. By degrees the girl regains her senses, as her immature love again suffuses her mind, and every one is so relieved that even the austere French father forgets the affront put on his family by its demoiselle's absence from home overnight.

This saccharine tale of adolescence is enacted by a competent company of Mr. Thompson's players to a tremulous accompaniment of "special" music by Harry Rowe Shelley, amid surroundings designed by Howard Pyle. The production is a lavish one and the authors are to be congratulated that their work had the splendid advantage of having been presented under such excellent conditions.

Mabel Taliaferro (for one simply cannot become accustomed at once to calling her "Nell") is the pretty, juvenile victim of the elementary affection aforementioned. She is very sweet and winsome, and those qualities are all required for the best interpretation of the role Mr. Tarkington and Mr. Wilson have written for her. There are no demands for startling acting power or show of great stress of emotion, so "Nell" is kept happily within her limitations and no one is disappointed. Her fellow-victim of the infantile emotion is Earle Brown, and if Mr. Brown didn't look twenty he at least acted his love scenes at the eighteen-year-old temperature. The haughty French father was William B. Mack, one of the best character players of these days, but the actor was hindered by the limitations of the role, a thankless one at best. Bijou Fernandez played a gypsy-like role with some fire and color. In surrounding roles Joseph Brennan; Helen Lindroth, Alice Parks Warren, Samuel Forrest, and Edwin Holland were adequate and in some instances better than adequate. A small part was beautifully done by William Harrigan.

Springtime is dramatized immaturity, set to Harry Rowe Shelley's music, and passing through a Howard Pyle forest. It is fanciful and pretty, but the purpose and desire of its authors to enforce an idyllic impression is missed, in spite of the charm of Miss Taliaferro and the care of Mr. Thompson in furnishing environment. Like all of Mr. Thompson's productions, however, Springtime is wholesome, within its scope, and emphasizes an admirable aim.

Majestic—Two Women and That Man.

Play in four acts, by Henry D. Carey. Produced Oct. 18. (Henry D. Carey, manager.)

Father Jean ..... Edwin Caldwell
Tagish Jim ..... Frederick Seaton
Kate McLain ..... Lucy Milliken
Dave Kirke ..... Hector Dion
Francois Leclere ..... Joseph Harris
Neil McLain ..... Henry D. Carey
"Rainbow" Rawlins ..... Louis Thiel
Sam Mixer ..... Russell Simpson
Alaska ..... Fern Foster
"Ole Kintuck" ..... Ford Fenimore

Nell McLain, a "Son of the North," met a young woman in a music hall in San Francisco and, after marrying her, took her to Bear Creek, Alaska. For a time she was happy in her new home, but when the glamor of love wore off she began to miss the light, color and frivolity of her old life. Nell, all wrapped up in his frozen surroundings and in his love for his wife, Kate, did not notice her dissatisfaction. For his sake the girl did not complain, but when Dave Kirke, the villain, offered to take her back to the old scenes she could not resist the temptation. The morning after her flight a report came back that Kate's body had been found in the rapids. Nell heard the report at Caribou Run, whither he had followed her. Here he met Alaska, the innocent young daughter of the postmaster, and conceived a sincere love for her. He eloped with Alaska, whose father refused consent to the union, and was on the point of marrying her when Kate returned. Finding that Nell's love for her had vanished, Kate killed herself. Nell was accused of murder, but was finally exonerated by the story of Tagish Jim. He had, fortunately for Nell, been peeking through the window and had seen Kate stab herself. Acquitted of the charge of murder, Nell married Alaska.

Two Women and That Man is another melodrama of the Frozen North. It has the general resemblance which obtains among all such plays. Here one thinks of The Call of the North, there he recalls The Wolf. The atmosphere, of which there is much, to one who has never been within several thousand miles of Alaska, is typically Alaskan. The odor of pine which is projected into the theatre, the sight of snow which falls to melt, and the Indian dialect of Tagish Jim, which is advertised on the programme as "real Chilkat," all contributed to the atmosphere. However, it would be a pleasure, if not edification, to know whether a hodge-podge of Dutch and Chinese could not emanate the same atmosphere. Then there were the two usual, perhaps necessary, assets of melodrama, the outraged first kiss and soft music during the love scenes.

Mr. Carey showed good sense in giving a large share of the work to his associates. His presence on the stage was by no means a dominating feature. From his slight physique, pale complexion, and society manners it was evident that he had not been long in Alaska. Frederick Seaton as the Indian did well in a character role. The strength of the performance was weakened and time was wasted by his gibberish, which the first translated. Broken English would have been more effective. Hector Dion, the villain, sneered acceptably, Joseph Harris interpreted Francois Leclere in the generally approved style, and Louis Thiel was a thick-voiced "Rainbow" Rawlins. The Father Jean of Edward Caldwell was a theatrical priest. Lucy Milliken's Kate McLain was too artificially bad, while Fern Foster's Alaska was sickishly good. The one bit of excellent acting was that of Ford Fenimore, whose role, "Old Kintuck," called for an expression of despair which, in less capable hands, would have been ludicrous.

To sum up all impressions of the production, suffice it to say that it was a conventional melodrama, conventionally done.

Lincoln Square—The Little Terror.

A comedy in three acts, by Amelia Weed Holbrook. Produced Oct. 18. (Charles E. Blaney, manager.)

Jake ..... Darrel Vinton
Jim Day ..... Harry Dobson
Leo ..... John Horn
Mag ..... Betta Villers
Florence ..... Cecil Spooner
Roswell Bromley ..... Augustus Phillips
Lord Carrington ..... Richard Purdon
Lady Carrington ..... Belle Gaffney
Ethel Carrington ..... Jean Galbraith
Hobart ..... William Pinkham
Mazon ..... Edward Dudley
Rose ..... Ricca Scott
Ruth Maitland ..... Emma Schaardt
Marie ..... Flo Claywood
Roswell de Wolf Bromley, Sr. ..... Frank Peters
Mr. Henderson ..... Burt Black
Carrare ..... George Newton
John Williams ..... John Martin
Allison ..... Frank G. Raymond
Fella Cobb ..... Ben Myers
Arthur Wellington ..... Harry Tucker
Chris ..... Clifford C. Smith

Florence, the "little terror," lived at Poverty Gulch with her dog and Mag. Here she made life miserable for those whom she disliked. Of her mother and father she knew nothing nor did she care to know anything. She was content to live from day to day enjoying whatever bit of fun came her way. One day she met Roswell de Wolf Bromley, a wealthy New Yorker, who was spending the hunting season near Poverty Gulch. At his insistent suggestion the Little Terror was brought to the Bromley home in New York to be educated. By her antics she made herself a nuisance to the household. Roswell Bromley, Jr., alone was her friend. Every one else was glad when she was sent to school. In four years she returned just as lively, but less crude. Roswell determined to marry her in spite of his foster father's objection. All obstacles to the marriage were removed when Mag, who had followed Jake, the villain, to New York, confessed to Mr. Bromley, Sr., that Florence was his child, born in the West after his wife's flight from New York. Mag had been the late Mrs. Bromley's maid and had accompanied her in her flight.

In spite of its many absurdities, The Little Terror is very funny. From beginning to end Cecil Spooner kept her audience in laughter. Her every movement was watched with the keenest interest, for she was bound to do something amusing. Without Miss Spooner the play would have been of little account. With her it was remarkably funny. It is just the work to display her talents. She played tricks, she sobbed, she laughed and she danced with breathless rapidity. The few moments when she was not on the stage were a necessary respite from side-splitting laughter. The supporting company is on the whole very good.

Irving Place—Poor Jonathan.

Operetta in three acts, by Hugo Wittmann and Julius Bauer. Music by Carl Millocker. Produced Oct. 21.

Mr. Vandergold ..... Remy Marsano
Jonathan Tripp ..... Hans Dobers
Tobias Quickly ..... Heinrich de Carro
Catalucci ..... Oskar Penke
Brustolone ..... Max Fleischer
Professor Dryander ..... Arthur Bogdahn
Harriet ..... Alice Haeseler
Count Nowalsky ..... Gustav Dimar
Arabella ..... Claire Seidel
Holmes ..... Heinrich Oesfeld
Billy ..... Gustave Hartsheim
Molly ..... Hedwig Richard
Francois ..... Herman Kohn
Big ..... Georgine von Neuendorff
Hunt ..... Yolanthe Pressburg
Grant ..... Milly Koenig

Poor Jonathan is pleasing large audiences at the Irving Place Theatre. Though the operetta had not been seen here in German before last Thursday night, an English version held the boards of the Casino nineteen years ago. Millocker's music has considerable artistic merit, and it is well sung by a large chorus and by competent principals. Hedwig Richard made a big hit as Molly. Her voice was entirely adequate for the demands made upon it, and her acting left nothing to be desired. Furthermore, she danced delightfully. Alice Haeseler was a pretty Harriet. Her rendering of her songs showed that she had mastered the technique of singing. Remy Marsano's powerful barytone was poured out lavishly in the depiction of the woes of over-rich Vandergold. Hans Dobers scored heavily as Jonathan. His quaint appearance, combined with first-rate comic abilities, kept the audience laughing whenever he was on the stage. Heinrich de Carro was a competent Tobias Quickly. Gustave Hartsheim in a black make-up sang two songs, the first a coon-song and the other a kissing song, so well that he was encored again and again.

At Other Playhouses.

HERALD SQUARE.—To make it possible for Mr. Faversham to have the time originally planned for him at the Lyric Theatre, The Chocolate Soldier was moved from that house to the Herald Square last night, where it bids fair to more than duplicate the success it attained on Forty-second Street.

ACADEMY OF MUSIC.—At this theatre last week Louis Mann returned to town with Jules Eckert Goodman's play, The Man Who Stood Still. Mr. Mann's interpretation of John Krauss is as forceful and sympathetic as when he first played the role for New Yorkers at the Circle last season. Madame Mathilde Cottrelly, too, was warmly welcomed. The remainder of the splendid cast includes such players as Louis Hendricks, Emily Ann Wellman, Edwin Maynard, H. A. La Motte, John Charles, Frank Julian, Lillian Sinnott and Leslie Bassett. The Ringmaster is the current week's offering.

GRAND OPERA HOUSE.—The Round-Up thrilled the patrons of this house last week as it was wont to do theatregoers on Broadway a season or two ago. Hattie Williams in Detective Sparkes is the current week's offering.

LINCOLN SQUARE.—Dallas Welford in a revival of the funny farce in which he scored so heavily two or three seasons ago, Mr. Hopkinson, is the week's attraction in Lincoln Square. "Hoppy" has not outlived his ability to arouse laughter, as he proved last night.

METROPOLIS.—Charles Cherry in The Bachelor comes in from the road to fill a week's engagement at the Metropolis, and the patrons of that uptown house, particularly the feminine ones, are correspondingly happy. Billy was well received here last week.

WEST END.—The Ringmaster was presented at the West End last week and was well received. Marion Ballou, Ralph Dean, George Howell, and Addison Pitt all made much of their work in their various roles and received appreciative commendation from the audience. Osa Waldrop as Rebecca Love was not suited to the character which she portrayed in any respect and was the weak spot of the cast. Ruth Brolaska and Robert George had little to do, but did their work acceptably. This week, The Return of Eve.

HOLBROOK BLINN TO STAR.

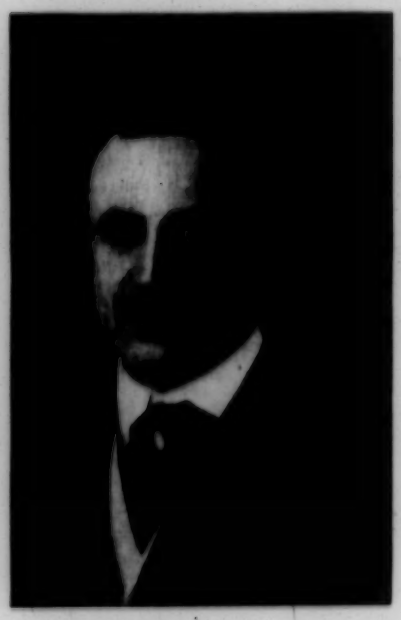
Harrison Grey Fiske has entered into arrangements with Holbrook Blinn, who is touring with Mrs. Fiske in the part of Jim Platt, which he originated, in Salvation Nell, to present him as a star after the present season. Mr. Fiske has secured two plays for Mr. Blinn's use.

A BEQUEST TO THE PLAYERS.

By the will of William Bispham, an iron merchant who died recently, the Players Club receives his entire collection of works by the old dramatists.

PROFESSIONAL DOINGS

Herewith is a portrait of Frank Rich, manager of the three theatres at El Paso, Texas—the El Paso, a fine, large, up-to-date, modern theatre as well appointed and modernly constructed as any theatre west of St. Louis,



and at which all the large traveling attractions play; the Crawford, which was the leading theatre up to the building of the El Paso, and which is now being occupied by the North Brothers Stock company; and the Majestic, a handsome little vaudeville house. Mr. Rich's experience in theatrical matters dates back for more than twenty years, he is well known in the profession, and is locally very popular.

Lizzie Wilson is now a valuable member of Ben Hendricks' company in Ole Olsen. Miss Wilson is a sister of Al. H. Wilson.

Madeline Delmar has been meeting with some little success on tour in a prominent soubrette role in The Princess of Patches.

Liebler and Company last week arranged with Louis N. Parker, who is spending a few weeks in the United States, to localize for London The Fourth Estate, now running at Wallack's. An all-American company will be engaged at once and put in rehearsal for the London production.

The various members of the opera companies controlled by Milton and Sargent Aborn the past Summer are engaged for the present season as follows: With The Chocolate Soldier, Edith Bradford, J. Francis Boyle, George Tallman, Thomas D. Richards; with Hammerstein's Opera company, Domenico Russo, George Shields, Harry Davies, Fred Chapman, and Carlos Nicosia as conductor; with The Love Cure, Fred Frear; with McIntyre and Heath, Carrie Reynolds; with The Soul Kiss, Max Fichandler; with A Stubborn Cinderella, Agnes Finlay; with Elsie Janis, Harry Carter; with The Kissing Girl, Blanche Morrison; with Anna Held, Maurice Hageman; with the Metropolitan Opera company, Elly Barnato; with The Merry Widow, Harold Blake; with Louise Gunning, Henry Coote, Florence Rother; with The Three Twins, Thomas Whiffin; with Frank Daniels, Frank Rushworth; with Havana, Helen Bertram, Hattie Arnold; with Mlle. Mischief, Charles W. Meyer; with King Dodo, Eleanor Kent, William Herman West; with The Newlyweds, Countess Olga Von Hatzfeld, Irving Brooks; with Fritzi Scheff, Philip Branson, Tillie Sallinger; with Algeria, Eugene Cowles; with The Parisian Model, Robert Lett; with The Gay Musician, Harry Benham; with the Italian Opera company at the Academy, Eugene Battaini; in vaudeville, Katie Barry, Edith Helena; returned to Italy, Umberto Sacchetti, Alice Kraft Bentson, Henri Barron.

E. H. Sothern and Julia Marlowe will not play at the New Theatre several weeks in midwinter on account of prior engagements which cannot be canceled.

Charles Cartwright has not been cast in any of the first three plays at the New Theatre. Mr. Cartwright fears that pressing business may call him to England. It is not known whether this business will compel his permanent withdrawal from the company.

Marie Dressler began rehearsals of Tillie's Nightmare last Tuesday. This musical comedy is by Edgar Smith and A. Baldwin Sloane.

The Belle of Brittany, Frank Daniels' new musical play, follows The White Sister at Daly's Theatre Nov. 8.

William Norris has been personally directing the rehearsals of the Eastern company which will present George Barr McCutcheon's Beverly. The season will open at Utica, N. Y., on Oct. 30, and play two weeks of one night stands to Chicago. The route from there will consist of week stands in the large cities for the remainder of the season. Prominent members of the cast are Justina Wayne, Lawrence Evart, Gertrude Fowler, and Mortimer Martini.

Rehearsals of The Prince of Bohemia, the musical comedy in which Andrew Mack is to star, began Thursday.

Old Dutch, Lew Fields' new musical comedy by Victor Herbert and Edgar Smith, will be produced in Wilkes-Barre Nov. 6.

Fiske O'Hara will not open in Theodore Burt Sayre's play, The Wearing of the Green, till the middle of November.

Lulu Glaser has been compelled by illness to abandon her tour in The Girl from the States for several weeks. Miss Glaser was taken ill soon after the opening of her engagement in Philadelphia.

Lola T. Davies is playing Glad and Arthur L. Verner is playing Peyton Clay with the Western company of The Tiger and the Lamb.

Will C. Mandeville, who is playing Professor Dodge in Girls Will Be Girls, has scored such a decisive hit in the part that hereafter he will be starred in the musical comedy in conjunction with the Three Rosebuds.

A. G. Delamater and William Norris, Inc., report all records for attendance at the Grand Opera House, Kansas City, last week were broken. Their production of George Barr McCutcheon's Beverly turned people away at every performance.

Ada Boshell, during the last two Summer seasons a prominent member of the Chestnut Street Theatre, Philadelphia, and last season on tour for forty weeks, is at liberty for characters in stock or road companies. Miss Boshell's clever work is well known to many managers in whose attractions she has appeared successfully in the past.

Howell Hansel, who has been playing Dupuy in The Fourth Estate at Wallack's, is to have a prominent role in Liebler and Company's production of These Are My People.

In the opinion of Liebler and Company, an opinion shared by many who have seen The Fourth Estate at Wallack's, Charles Waldron, who plays the leading role, that of Wheeler Brand, in that production, is worthy of starring honors, and it is the firm's intention to present that actor in a new play by Hall Caine.

A rumor comes from London that Henry W. Savage is negotiating for Theodore and Company, a French farce now playing at the Nouveautés, Paris.

Liebler and Company have completed the cast of Know Thyself, the three-act play by Paul Hervieu, in which Arnold Daly will start his season in a few weeks. There are only six parts in the play, four men and two women, and the four male parts are of almost equal importance. Mr. Daly will be seen as General de Siberans, Norman Thorpe will be the Jean, son of de Siberan, and Arthur Forrest the Pavail. The two women are Carisse de Siberan, wife of the General, to be played by Jessie Millward, and Anna Doncieres, in the hands of Louise Rutter.

Phyllis Sherwood made so good an impression on the opening night of The Commanding Officer in Baltimore, that Daniel Frohman has had an extra scene written in for her in the last act.

W. A. Haas, manager of the Bijou, Dubuque, Iowa, has been transferred to the new theatre in Decatur, Ill.

Grace Sherwood has made a dramatization of H. A. Vachill's novel, "Her Son." The drama is in the hands of Sanger and Jordan.

Charles Frohman expects that J. M. Barrie will come to America after the New Year to see Ethel Barrymore in a new one-act play which he presented to her recently. He will doubtless witness a performance of his What Every Woman Knows, with Maude Adams, whom he has not seen act since her success in Rosemary.

It is rumored that the Shuberts are looking for a suitable site for a theatre in Decatur, Ill.

The following engagements have been made through Bennett's Dramatic Exchange: Oliver Labadie, to manage Just a Woman's Way company. Gertrude Harrington, with Joseph Callahan's Troubadours. Harry Owens, Elizabeth De Witt, Douglas Graves, with the Grand Opera House Stock company, Winnipeg, Canada. Jessie Egan Silver Bartley Rice, with the Arrival of Kitty company. John A. Yockney, with the Shubert Stock company, Milwaukee, Wis. William R. Feeley, with the Bush Temple Stock company, Chicago, Ill. George E. Jones, Myrtle Frigone, Elsie Humphrey, Mildred Martin, Irine Johnstone, Nona Allison, with the Ada Meade Opera House. Mr. and Mrs. Cyril Courtney, Lawrence Hamilton, with Donald Robertson Stock company, Chicago. Dave Hall, with Indiana Stock company, South Bend. Marie Gosslaux, Minna Heidenreich, Alma Herzog, Cleo Sproul and others, with the Sheehan Opera company. Wanda Rivers, with Thorns and Orange Blossoms, Charles B. Hawkins, with The Great John Ganton company. R. A. Bennett, Walter H. Long, with The Yankee Doodle Detective company. Virginia Jefferies, Walter McCullough, with Denver Theatre Stock, Denver. B. C. Craig, with The Pinkerton Girl company. Byran Darley, Jeanne Towler, John Alexander, Theodore Gamble, with Three Weeks company, Sidney Dalbrooke, with A Daughter's Devotion company. Albert W. Taylor, Just a Woman's Way company. Jane Evans, Charles E. Conway, Walter McCullough, with Herman Lieb's Dope. John Dale, Madge Neville, P. J. Butler, with Holden Brothers' Stock, Cincinnati. Becker and Mack, Blanche Innis, Minnie Jarbeau, Charles Huntington, Miss Idle Wild company. Mr. and Mrs. Lee Mack, Mr. and Mrs. Joe Burba, Billy Lashley, Fred L. Hays. J. E. McDonough, with A Country Kid company, David Davies, William Owen's As You Like It company. Frank Sherman, Gertrude Johns, with Heiress to the Lindons company. Mr. and Mrs. Art Elmore, Zoa Farnsworth, T. J. Shumate, George C. Hall and wife, Georgia De Vaney, Clara La Mar, with The Hired Girl company.

The cast for Seven Days, the new play by Avery Hopwood and Mary Johnson Rheinhart, which will follow The Man from Home at the Astor Theatre a week from Saturday night, includes Hope Latham, Herbert Corthell, Florence Reed, Lucille La Verne, Allan Pollock, Carl Eckstrom, William Evelle, F. C. Butler, Jay Wilson, and Georgia O'Ramey.

The Ada Meade Opera company of Dallas, Texas, is meeting with decided success on the road with the musical extravaganza Jack and Jill, by Sidney P. Levy and Ray L. Goetz. Harry Burnham has entire charge of the production.

The following well-known people have been engaged by the Clarence Bennett Productions Company, Inc., direction of Max Rosenberg, to support George H. Summers in the new polar play, Under the North Star, or A Dash for the Pole: Walter T. Davitt, Robert Royal, James P. Houston, Walter Ryder, George Warner, William D. Ingram, Harvey Gates, Harold Wilson, Artie May Blackburn, Maxine Roseberry, Molly Verner and Bonnie Bonner. Max Rosenberg is general manager; Harold Wilson, business manager; Poynter Walters, electrician; Lafe Coyne, stage carpenter; Harry Barton, properties, and E. R. Hippie, musical director.

Henry B. Harris has purchased a new play, Whom the Gods Love, by Paul Armstrong. The play will be produced here after the holidays.

The English and American rights to La Papilion (The Butterfly) have been secured by Charles Frohman. Cyril Maude will play the principal role in the London production. La Papilion was recently produced at the Theatre Antoine, Paris.

Marie Tempest will take part in a special performance for the benefit of the Actors' Fund of America. In this performance, which will take place this Winter, Miss Tempest will sing a number of songs for the first time since she abandoned musical comedy.

The Man from Home ends its engagement at the Astor Theatre Nov. 6. It has had a run of seventy weeks, or 560 performances.

The Arcadians, a musical play by Mark Ambient and A. M. Thompson, will be produced early in December at the Forrest Theatre, Philadelphia.

Charles Klein's latest play, The Next of Kin, will be produced by Henry B. Harris at Powers' Theatre, Chicago, Dec. 6.

Alla Nazimova opened her season in Brandon Tynan's new play, The Passion Flower, in Albany last night.

Rehearsals of The King of Cadonia, with William Norris, began Oct. 20 at the Casino. The musical comedy will open out of town and will come to New York later.

A new English version of Schiller's Joan of Arc will be given at the Berkeley Theatre Oct. 28 under the auspices of the Jeanne d'Arc Suffrage League.

While playing Shreveport, La., last week, Jessie Stoner, prima donna of The Alaskan company, fell and sprained her left wrist.

Gilberta Faust has been engaged for Keith's Stock company at Portland, Me.

Charles B. Hanford is appearing in The American Lord and The Taming of the Shrew, the latter being preceded by a curtain raiser, The Old Guard. The American Lord, by George H. Broadhurst and Charles T. Dazey, has been well received.

Guido Marburg has resigned from the business management of Grace George, and intends to locate in New York in connection with theatricals.

Estelle Allen, though still in her 'teens and one of the youngest leading women on the stage, is meeting with splendid success on tour playing The Princess of Patches over Stair and Havlin time.

Bert Williams, in Mr. Lodge of Koal, is to be the attraction at the Majestic Theatre beginning Nov. 1.

This picture, of more than passing interest, shows Marion Manola, the light opera favorite of days gone by, and her daughter, Adelaide Manola, now Mrs. Rupert Hughes, the photograph having been taken, appar-

ently, when the little Miss Adelaide was nine or ten and when her beautiful mother was at the height of the charm and talent which made her one of the strongest favorites of the Casino group to which she belonged, with Marie Jansen, Lillian Russell, Pauline Hall, and Jennie Weathersby. Adelaide Manola's last appearance on Broadway was at the Bijou a few weeks ago in Thompson Buchanan's The Intruder. She inherits a striking likeness to her mother and some of the latter's ability. Marion Manola retired from active stage life a few seasons ago, but she left behind her, for countless theatregoers, many pleasing memories.

The cast of The Lottery, by Rida Johnson Young, rehearsals of which have begun, includes Jameson Lee Finney, Ethel Winthrop, Julia Hay, Mary Leslie Mayo, Robert Mackay, Albert Cowles, and Wallace Sharp.

The chief performers for the 1910 production of the Passion Play at Oberammergau have been selected. Anton Lang will again take the part of Christus, Alfred Bierling that of John, Andreas Lang will represent Peter, Ottilia Zwing will be Mary, Maria Mayr Mary Magdalene. Peter Rendl will represent Joseph of Arimathea; William Lang, Nicodemus; Gregory Breitsamter, Caiaphas; Sebastian Lang, Annas; Rupert Breitsamter, Nathaniel; Johann Zwink, Judas; Sebastian Bauer, Pilate; Hans Mayr, Herod. Gregory Lechner will recite the prologue and Wilhelm Ruts will represent the Chief Rabbi. The director of the Passion Play is Ludwig Lang.

Edwin Mordant has arranged to place a high class stock company at Armory Theatre, Binghamton, N. Y., in the Spring. Grace Atwell will be the leading woman and co-star. Miss Atwell is starring under the management of Dorner Company, Inc. She played La Belle Russe at Stamford, Conn., Oct. 16, with good success and splendid business. Returned there in Divorçons Oct. 25, and will tour New York State in these plays, presenting Camille also. She is being well received wherever she plays.

A fireproof vault in the basement of the New Theatre will preserve all records of the institution, photographs of players, scene models, costume plates, and prompt books.

Frank Moseman, Charles Frohman's transportation superintendent, has been ill with stomach trouble for two weeks. There has been little improvement in his condition for several days.

Michael Morton and Leonard Merrick are collaborating in the dramatization of several of Mr. Merrick's stage stories. These stories are creating much interest in England.

Walter Perrington, last season with The Round Up, is now playing Hamilton Broad in The Widow's Might with Lillian Russell.

Louis N. Parker, the dramatist, who has been in Boston conferring with prominent Bostonians in regard to his writing and managing a Boston "pageant play," sailed for England Saturday.

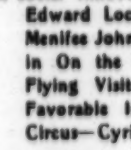
Bishops' Players, a stock organization in Oakland, Cal., presented Richard Watson Tully's new play, Cupid, the Cow Puncher, last week and the verdict appeared to be that Mr. Tully had scored another winner. Sydney Ayres and Florence Oakley played the leading roles.

THE ACTORS' SOCIETY

A SERIES OF SOCIAL GATHERINGS ARRANGED FOR THE SEASON.

A Social Innovation That Promises Much—Edward Locke Writes From Germany—Menifee Johnstone Succeeds Frank Keenan in On the Eve—Thomas Wise Pays a Flying Visit—Edward Poland Makes a Favorable Impression in Polly of the Circus—Cyril Young in Septimus.

The society this season will inaugurate a series of social gatherings, which will be held at the society's rooms at stated times.



This means is taken to get all the members acquainted with each other. By bringing the members together several times during the Winter it is thought that the object of the society will be furthered. Only by frequent meetings of a social nature can the feeling of comradeship and mutual interests be fostered which all members of the profession should have. So many new members join the society from week to week that some means had to be found to introduce them to each other and also to the old members.

The first assembly will take place Sunday evening, Oct. 31, and will be in the form of a Hallowe'en party. Games suitable to the occasion will be played and refreshments served. All new members are urgently requested to be present. The older members are much interested in the innovation and are working hard to make the event a success. Unless the new members show their appreciation by their presence the committee will feel that their work has not accomplished their complete expectations.

The later gatherings of the series will each be a novelty. Just at present the committee is busily engaged in arranging for the first meeting. They expect that when the series is once started the later assemblies will take care of themselves in a great measure. Secretary Morey is enthusiastically busy in arranging the details of the Hallowe'en party.

Although it has not been widely advertised, Menifee Johnstone has for some time been playing the role of Tepioff in On the Eve. His friends are much gratified by his success in the part, in which he succeeded Frank Keenan.

Edward Locke, author of The Climax, writes from Germany that Mrs. Locke and he are thoroughly enjoying everything that Germany has to offer. Mrs. Locke's health has greatly improved.

Thomas Wise ran over from Boston, where he and The Gentleman from Mississippi are comfortably settled for some time to come, and paid a flying visit to the office Monday morning. Everybody was glad to see Mr. Wise, whose short call brightened up the office for days.

Theodore Kehrwald reports that The Traveling Salesman company is meeting with the same success in California that it has had in its trip across the continent.

William Webb is receiving favorable notices throughout the South for his good work in A House of a Thousand Candles.

The critics have all said some nice things about the acting of Edwin Brandt in On the Eve.

Leona Leslie is touring the South with the W. I. Swain Stock company.

Cyril Young has been engaged for the important part of the burglar valet in Septimus, George Arliss' play, for this season.

Edward Poland is playing Uncle Toby, the clown, in Polly of the Circus, with Edith Taliaferro. Mr. and Mrs. Frederic Thompson, who witnessed Mr. Poland's first appearance in the part in Washington, personally complimented him on his performance.

James Daly and Clara Lambert closed with Texas Oct. 23.

Edward Emery, Marion Ballou, Fred Burton, Charles D. Pitt, and Lucius Henderson are still with The Ringmaster. Their work has lost none of its former freshness and distinction.

Belle Gaffney is playing the haughty Lady Carrington with Cecil Spooner in The Little Terror.

Edwin Caldwell, Frederick Seaton, and Hector Dion are at the Majestic with Two Women and That Man.

Riley Chamberlain and Mabel Trunnell continue their excellent work with The Blue Mouse.

Louis Hendricks is with Louis Mann in The Man Who Stood Still.

Rapley Holmes in The Round-Up was welcomed back to town at the Grand Opera House last week. Mr. Holmes and his Slim Hoover are meeting with a warm welcome everywhere.

Thomas Williams is pleasing Brooklynites by his excellent work with the Forbes McAllister Stock company.

HOMER MASON RECOVERING.

Homer Mason, whose starring tour in A Stubborn Cinderella was interrupted by an illness which made an operation necessary at St. John's Hospital, St. Louis, last week, has so far recovered that he and his wife, Marguerite Keeler, who was in constant attendance on him, will probably rejoin the Cinderella company in a fortnight in Denver.

AN ITALIAN DRAMATIST'S AMBITION

American society life and its types have attracted the consideration of Giannino Traversi, one of the foremost Italian authors of the modern school, for the theme of a play which is intended for production in his native country. Signor Traversi, whose works have earned him the name of the Bernard Shaw of Italy, has won his highest laurels in the dramatic world as a humorist and satirist of society, and his success in this class of plays has been largely attributed to the genuineness of his characters and their environment. Signor Traversi has planned to visit this country next January so as to work out the treatment of his subject at close range, and will spend most of his time in New York, which, he believes, will afford ample opportunity for the portrayal of the most interesting American types.

Signor Traversi belongs to one of the oldest and wealthiest families in Italy. His brother-in-law is the Foreign Minister Tittoni. His career has been marked by many interesting experiences. His father had destined him to the care of the parental estate, and when the young man persisted in following his ambition as a dramatist his father left him upon his own resources. His first play, La Mattina Dopo, won him recognition as a successful author, and he has produced about twenty plays. Negotiations are now pending for the production of one of his latest plays, Carita Mondana, by a leading manager in this city.

Signor Traversi has also achieved a reputation as a lecturer. A "causerie" he gave in one of the most aristocratic salons in London last year proved so popular that he was asked to repeat it in New York. The Italian colony in this city, to some of the members of which plans of his trip here have been communicated, has promised to extend a cordial welcome to Signor Traversi as the first prominent Italian author of the present to visit this country, and the members have assured their co-operation in the accomplishment of his purpose.

MRS. HENDERSON REMEMBERS FUND.

By the will of Mrs. Ettie Henderson, who died in Long Branch Oct. 7, a bequest of $5,000 is made to the Actors' Fund of America to establish a bed for the profession in some New York hospital. The Actors' Home on Staten Island receives a medallion bust of Lincoln. Mrs. Henderson's estate, said to be worth $150,000, includes the Majestic Theatre and Academy of Music in Jersey City. Four grandchildren receive $5,000 each. The Academy of Music and half of the residuary estate goes to her son Francis E. Henderson. The use of the other half goes to William J. Henderson and after his death to his children. If no children survive the sum is to be divided among all the testatrix's grandchildren. Mrs. Henderson took this noble means of showing her interest in the profession. The Henderson Memorial Bed will be gratefully appreciated.

MRS. HACKETT'S CONDITION UNIMPROVED.

At noon yesterday the condition of Mrs. James Henry Hackett, the aged mother of James K. Hackett and widow of the famous old-time actor and manager, was unchanged, and there was little hope held out for her recovery. Mrs. Hackett has remained in a state of coma for a week, unconscious of her surroundings or of those about her. James K. Hackett opened at Powers' Theatre, Chicago, in Samson last night, and is in constant communication with his residence in Ninety-fourth Street, where the patient lies, and is ready for immediate departure should Mrs. Hackett show any change for the worse.

NEWS OF THE ACTORS' CHURCH ALLIANCE.

The first monthly reception of the season of the New York Chapter was held Thursday, Oct. 21. The special feature of the afternoon was a talk by Dr. Oliver Bainbridge on his travels. The music graciously contributed by Elenor Livingston Haley, dramatic soprano and composer, was a treat. Refreshments were served at the close of the afternoon. On Oct. 28 there will be a dramatic entertainment. Two sketches will be given. Music of a high order will be one of the attractions. A unique feature of the evening will be an "orange grab." Curtain 8.30 P.M. sharp.

GRACE MERRITT WITH MR. BRADY.

Grace Merritt has been placed under contract by William A. Brady, who announces that he will cast her in an important role in a play he plans to produce previous to the holidays. She originated the chief feminine part in The Master-Key, in Philadelphia, but did not play the role here owing to an absence undertaken in the belief that the piece would not be staged in this city until after Jan 1. Miss Merritt has been a "road" star for the last three seasons, acting in When Knighthood Was in Flower with much success.

EMMA CARUS IN THE JOLLY BACHELORS.

Emma Carus will have one of the chief roles in Lew Fields' midwinter review, The Jolly Bachelors. The play will open in New Haven Oct. 28 and will follow The Midnight Sons at the Broadway Theatre. Besides Miss Carus the company will include Effie Fay, Stella Mayhew, Josie Sadler, Topsy Siegrist, Gertrude Vanderbilt, Billie Taylor, and Joe Welch. There will be more than one hundred persons in the review.

INCORPORATIONS AT ALBANY.

Jewish Stage Publishing Company—Bedford Theatrical Company Increases Capital Stock.

The following moving picture and theatrical companies filed articles of incorporation with the Secretary of State at Albany the past week:

Bim Amusement Company, New York; to equip and manage theatres and provide for the production of musical and dramatic performances; capital, $5,000; directors, Morris Bimberg, 133 East Seventy-third Street, Bernard Bimberg, 260 West Eighty-third Street, Louis K. Bimberg, 110 East Fifty-ninth street, New York city.

Pilgrim Amusement Company, Rochester, N. Y.; to conduct theatres and present performances of various kinds; capital, $25,000, which may be paid in to the corporation by transfer to it of the lease of Cook's Opera House, Rochester, N. Y.; directors, William D. Bradstreet, Jr., Malden Auditorium, Malden, Mass.; Isaac P. Greene, Providence, R. I.; William D. Bradstreet, Berkley Street, Boston, Mass.

Fulton Amusement Company, New York; to own and manage theatres and do a general theatrical, dramatic, and exposition business; capital, $5,000; directors, James Madison, 1493 Broadway, Walter S. Dryfoos, and Julius Miller, 42 Broadway, New York city.

Borough Park Casino, Inc., New York; to operate theatres and maintain moving picture amusements; capital, $5,000; directors, Joseph Robinson, 1150 Fortieth Street, Harry Wittenberg, 4215 Thirteenth Street, Philip Robinson, 73 Debevoise Street, Brooklyn, N. Y.

Motion Picture Supply Company, Rochester, N. Y.; to manufacture moving picture machines, films, supplies and amusement devices; capital, $15,000; directors, Warren R. Palmer, Roland M. Mock, James G. Palmer, Rochester, N. Y.

Actophone Company, New York; to operate and deal generally in moving picture machines, films, and other devices necessary to conduct public entertainments; capital, $200,000; directors, James A. Whitman, Will S. Rising, 571 Eleventh Street, New York; George E. Emerson, Newark, N. J.

Film Renting Company, New York; to rent moving picture films, machines, and supplies of all kinds to be used in the moving picture and theatrical business; capital, $10,000; directors, Joseph L. Schnitzer, 1616 South State Street, Leslie Kincaid, 417 Emerson Avenue, George R. Fearon, 670 Irving Avenue, Syracuse, N. Y.

The Port Jarvis Opera House Company, Port Jervis, N. Y.; to erect theatres and present theatrical and musical performances; capital, $35,000; directors, William N. Tuscano, John D. Swinton, and Charles F. Van Inwegen, Port Jervis, N. Y.

The Bayard Amusement Company, principal office 30 Bowery, New York; to conduct musical, theatrical, vaudeville, and moving picture amusements and to manufacture amusement devices; capital, $10,000; directors, William C. Wolf, 132 Nassau Street, New York City; William H. Markgraf, 2803 Fort Hamilton Avenue, William J. Hilburn, 532 Flatbush Avenue, Brooklyn, N. Y.

Jewish Stage Publishing Company, New York; to publish matter pertaining to Jewish theatricals and literature; capital, $1,000; directors, Boris Thomashefsky, Bessie Thomashefsky, 549 Bedford Avenue, Brooklyn, N. Y.; Harry Kaufman, 55 East Seventh Street, New York city.

The Bedford Theatrical Company of New York has certified to the Secretary of State that it has increased its capital stock from $10,000 to $50,000.

The Mullin Film Service Company of Syracuse, N. Y., certifies that its capital stock is $10,000, and that the whole has been paid in, $8,000 of which is in property and $2,000 in money. Jay M. Mullin is president, and Blanche Mullin secretary of this company.

TO SEE THE PASSION PLAY.

Gerald Griffin announces that he is to take a party of ten professionals abroad next Summer to see the Passion Play at Oberammergau. He has gotten out a tersely written and interesting pamphlet describing the trip he proposes to take, giving the cost and many other details regarding the tour. He states that he will take a party of ten professional people for a sixty days' tour of Europe and England for a total cost of $300 per capita outside of tips and incidentals, such as private purchases, etc. He proposes to start from Philadelphia about the 10th of June and to get back by the first week in August, thus allowing plenty of time for rehearsals or openings. Mr. Griffin is an old-time globe-trotter, and the tour should be a most enjoyable one to those who take it with him.

FAVERSHAM'S ILLNESS BUT TEMPORARY.

In Albany after last Saturday's matinee of Herod William Faversham suffered a collapse of his vocal cords, brought about by a slight cold and overwork brought on by his preparation for the Phillips play. He was attended by Dr. Holbrook Curtis, and on his advice the evening performance in Albany was canceled. Mr. Faversham, however, has been resting since then, and it is certain that he will be quite able to open at the Lyric Theatre to-night in Herod.

IDOLS TO REOPEN BIJOU.

After two or three weeks of darkness the Bijou will be reopened next Monday, Nov. 1, with Walter N. Lawrence's production of W. J. Locke's Idols. The Locke novel has been dramatized by Roy Horniman, and Mr. Lawrence will present it with a capable cast including Mabel Roebuck, Orlando Daly, Henry J. Carvill, Sheldon Lewis, Harold Mead, Samuel Kiawans, Leonore Harris, Helen Orr Daly, Blanche Weaver, and Imogene Coleman.

CLARA LIPMAN'S WELCOME RETURN.

Clara Lipman will resume acting between now and Jan. 1 in a comedy called The Hills of Troy, an adaptation of a French play by Alexandre Bisson and Georges Thurner. The original had a long run in Paris, with Jeanne Granier in the role to be acted here by Miss Lipman. The latter has not played since her London engagement, in 1907, in her own comedy, Julie Bonbon.

JUSTINA WAYNE.

Justina Wayne, who has recently returned from Australia, has been engaged by A. G. Delamater and William Norris to play Beverly Calhoun in the Eastern company presenting George Barr McCutcheon's Beverly. Before the great success which came to Miss Wayne when she took up the role of Claudia in support of Cyril Scott in The Prince Chap, a role which she played for some time in this country before her Australian tour, she had appeared in support of Nat C. Goodwin and other stars of like prominence. Miss Wayne was easily the most youthful, wistful and most beautiful of the many Claudias one saw about the country at the time The Prince Chap was in its vogue. She should make a charming Beverly.

CURRENT AMUSEMENTS.

Week ending October 30.

ACADEMY OF MUSIC—The Ringmaster—57 times, plus 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—The Man from Home—367 times, plus 11th week—83 to 90 times.
BELASCO—Is Matrimony a Failure?—10th week—72 to 79 times.
BIJOU—Closed Oct. 16.
BROADWAY—The Midnight Sons—22d week—176 to 183 times.
CASINO—Sam Bernard in The Girl and the Wizard—5th week—30 to 36 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—8th week—58 to 65 times.
CRITERION—Israel—1st week—1 to 8 times.
DALY'S—Viola Allen in The White Sister—5th week—33 to 40 times.
EMPIRE—John Drew in Inconstant George—6th week—39 to 46 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—8th week—58 to 65 times.
GARRICK—The Harvest Moon—2d week—9 to 16 times.
GRAND OPERA HOUSE—Hattie Williams in Detective Sparkes—61 times, plus 9 times.
HACKETT—Such a Little Queen—9th week—66 to 73 times.
HERALD SQUARE—The Chocolate Soldier—45 times, plus 1st week—1 to 8 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—8th week.
HUDSON—Commencing Oct. 26—Kyrle Bellew in The Builder of Bridges—7 times.
HURTIG AND SEAMONS—Marathon Girls.
IRVING PLACE—German Company in The Poor Jonathan—4 to 8 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—8th week—50 to 56 times.
LIBERTY—Nell in Springtime—2d week—9 to 15 times.
LINCOLN SQUARE—Mr. Hopkinson—8 times.
LYCEUM—Arsene Lupin—9th week—69 to 76 times.
LYRIC—Commencing Oct. 26—William Faversham in Herod—6 times.
MAJESTIC—Two Women and That Man—3d week—9 to 16 times.
MANHATTAN OPERA HOUSE—Grand Opera—9th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—4th week—25 to 32 times.
METROPOLIS—Charles Cherry in The Bachelor—65 times, plus 8 times.
MINER'S BOWERY—Avenue Girls.
MINER'S EIGHTH AVENUE—Follies of the Day.
MURRAY HILL—Rents Santley Burlesquers.
NEW AMSTERDAM—The Love Cure—9th week—62 to 70 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—3d week—17 to 24 times.
OLYMPIC—Jersey Lilies Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Margaret Anglin in The Awakening of Helena Richie—6th week—36 to 43 times.
STUYVESANT—Frances Starr in The Easiest Way—100 times, plus 8th week—58 to 65 times.
VICTORIA—Vaudeville.
WALLACK'S—The Fourth Estate—4th week—25 to 32 times.
WEBER'S—The Climax—97 times, plus 18th week—123 to 130 times.
WEST END—Bertha Galland in The Return of Eve—28 times, plus 8 times.
YORKVILLE—Vaudeville and moving pictures.

THE AMATEUR PERFORMANCE

STRONG FACTOR IN THE DEVELOPMENT OF THE THEATRE.

Critics, Managers and the Profession Err in Ignoring a Source of Good Work and a Recruiting Agency for the Stage.

The dramatic critic of a prominent New York daily paper was asked to visit the Waldorf-Astoria Hotel to witness the performance of a musical play to be given by the dramatic club of one of the big colleges on the occasion of their annual performance. The critic declined the invitation with the remark that he did not have the time nor inclination to see an amateur performance. The attitude of this critic is in line with the treatment that nearly all the professional managers and actors accord to the amateur actor.

I make the sweeping statement that the changes that have taken place in the last few years in our theatres, viz., the innumerable failures of plays, cheaper amusements, persistent demands for new authors, actors, etc., are all caused by the "amateur performance."

Our managers still have the impression, no doubt, that the average spectator is awed when he enters a theatre and is confronted by that magnetic being, an actor. No. Our newspapers and magazines have dispelled all that nonsense in their articles which have covered all the departments back of the footlights. The veil has been swept aside. "Prompt entrance," "O. P. side," "flies," "wings," "gridirons," "flats," "set pieces," "properties," all are understood as clearly by your average auditor of to-day as by the manager, author, actor, scene painter and property man. Hence we have different audiences witnessing the plays in the theatres than we had years ago. They are possessed with a dangerous weapon—a little knowledge of technical dramatics—which they think enables them to have a keener insight into all things which pertain to the profession of the theatre, which, by the way, is the only profession in the world that the average man and woman thinks he or she can adopt without previous training or study. Everybody thinks that he has the dramatic instinct, can act, if the change were given, and nearly everybody has written some sort of a play.

They have very definite ideas as to the construction of a play, and in their amateur performances they express their conceptions of acting. Crudely? Yes, in a great many cases, but in others only needing common sense direction to give to the stage new actors whose interpretations would put to blush the efforts of some professionals.

The amateur performance has grown to enormous proportions in this country—become an institution, in fact. Clubs have been formed and incorporated with funds which enable some of them to spend from $5,000 to $15,000 on a play that will be given for only one week at the longest—and this is done annually.

The Triangle Club of Princeton University, the Hasty Pudding Club of Harvard, the Paint and Powder Club of Baltimore, the Mask and Wig Club of Philadelphia, the Cadets and the Bankers of Boston, Yale, Columbia and the Amateur Comedy Club of New York spend thousands of dollars every year on their productions which are eagerly looked forward to by crowds of spectators who enjoy the performances and take them seriously. And why? Because it is an indication and a fact that most of the theatre-going public are dissatisfied with the professional attractions. These people resent the effrontery of the present day manager who presumes to tell them that he knows what sort of play they want. No, our audiences of to-day have grown up, think for themselves, and in their amateur performances are trying to give expression to their ideas as to what dramatic and musical plays should be. I contend that all this should be given serious thought by dramatic critics and managers. It cannot be ignored. It is the symptom that has not been expertly diagnosed by doctors of the drama—the nervous condition affecting the theatre on both sides of the Atlantic.

An article which appeared in the August number of *The Craftsman* treats of pageants, which are being taken up as a form of entertainment all over this country. In England they are annual established functions in which thousands of people take part.

In tune with the subject of amateur performances being a factor in the development of the theatre, the writer of the pageant article in *The Craftsman* made the statement that the amateurs who participated in the West Chester County historical pageant given at Bronxville, N. Y., on May 29 and 31 last, had "achieved the real dramatic thrill, for which every playwright strives and which is a rare episode in any audience." . . . "You realized that the work had sprung out of the wish of the people, and grown through their effort, had been achieved through their splendid enthusiasm, then you began to understand the significance of the sort of drama that is in actual process of growth, that is for the people and of them."

This pageant had the distinction of being the first one given in America and was witnessed by Governor Hughes and a distinguished gathering of men and women from all over the country. It is not generally known that I staged this pageant, and in view of the statements made by the writer in *The Craftsman* I feel that I may be permitted to give some data relative to this affair without being accused of seeking advertisement.

The facts are pertinent to my article and will tend to show that the amateur performance must be heeded. It demands respectful attention, for about 80 per cent. of our theatregoing public is made up of amateur actors.

The situation that I found confronting me when I assumed charge of the West Chester County historical pageant was this: About a thousand men, women and children were to depict in episodes the growth and development of West Chester County from the history of Adrien Block, 1614-1639, to Washington Irving at Sunnyside in 1846.

These amateurs had prepared this stupendous performance in the form of scenes written carefully as to dialogue and intricate detail that would have required weeks and weeks of rehearsals in the professional theatres. The performances were to be given out of doors on a natural stage a mile square, with horses, cannon, soldiers, Indians, Dutchmen, Frenchmen, English and all the types of men and women who made the history of West Chester County. The episodes had been written by many authors, among them Margaret Merrington, Mrs. Custer, Violet Oakley, Tudor Jenks and Gouveneur Morris. The episodes were in charge of women who had no knowledge of the stage beyond what they had gained as spectators of professional performances.

Here they were two weeks before the performance of the pageant and yet had not commenced to definitely rehearse. The scenes were written, costumes ordered and the casts were filled with volunteers from all over West Chester County—business men, artists, writers and their wives and children. A splendid idea for a beautiful performance that was five times as big as any entertainment ever given at the Hippodrome. They thought that the rehearsals would be the easiest part of the project and were not worrying. I was engaged by the committee to "just supervise the rehearsals in an advisory capacity." I saw at once that there would not be time to carry out the scenes as they were written. Much detail and pages and pages of dialogue were necessarily omitted. The rehearsals were to be held on the field each day after 6 o'clock to suit the convenience of the business men. They commenced as a rule at 6.30, and in about an hour and a half it was too dark to proceed.

There were seven episodes each depicting an epoch, and we were only able to have two rehearsals for each episode before the public performance. I found that the horses that were to be used were lent by different people—saddle horses, coaching teams, high-spirited animals that capered around and would not keep still at the rehearsals. We did not have all the horses till the day of the performance, and in fact did not have the band of musicians till then, so that the horses were not tried out with the band. In a professional production the horses would have been rehearsed alone for weeks. This was not taken into account by the committee of the pageant. Chaos, uncertainty as to people, properties, everything in confusion when we commenced to rehearse this enormous performance.

I saw that instead of "advising" I would have to actually stage the pageant and execute my own suggestions, handicapped by the fact that the whole plan had been already built on impracticable lines with only two weeks to rearrange and rehearse the whole performance. I cut the dialogue in chunks and directed the scenes for action and as little dialogue as possible. All those amateur actors instinctively felt that this would be done, and it was surprising to see how quickly they grasped the new order of things. I gave them simple movements and in squads sent them to different points on the field. They formed in the prettiest groups and instinctively did individual things that no director could have improved upon. They were compelled to think for themselves, with only a simple, definite suggestion to follow.

Some of the individual acting was as fine as anything seen on the New York stages, particularly in the case of Mrs. Roger Sherman, who played Anne Hutchison. The hush that went over that vast audience in the open air as she spoke her lines was as tense, silent and impressive as if the scene were being played in a closed theatre. Not an easy thing to do in the open air. Yet, Mrs. Sherman's episode like the others had only been rehearsed twice with the disturbing medley of prancing horses, gossiping people moving about and carpenters hammering away at the grand stand.

So it went on till the day of the dress rehearsal. There never was a complete cast for any episode, people dropping out, properties and costumes being late, horses promised and not delivered, everything changed to meet the exigency of simplifying the whole plan so that a performance could be given. Then the supreme test came at the dress rehearsal. We started at 2 o'clock and got along to the sixth episode and were about to take up the last in which everybody, nearly a thousand people, with horses, banners, etc., were to form a big artistic group. This finale had never been rehearsed, and I could only do it on the field. Just as we started on the group the rain came down in torrents and the rehearsal was over, this being the only chance I had to get all the people together before the performance. I instructed them as far as I could that I would arrange the finale before the audience the next day, and cautioned them to strictly follow my signals.

The performance the next day went without a hitch or mishap of any kind, and the finale was done beautifully, group after group falling into artistic stage pictures that were immensely impressive. What did it? Common sense and latent dramatic ability in these amateurs responding to dramatic suggestions which appealed to their enthusiasm made them forget self-consciousness and give voice and action intuitively.

I have found this same condition in nearly all the amateur performances that I have directed in colleges and elsewhere for the past ten years. Immense enthusiasm, much crude ability, only wanting the proper direction and encouragement. The *bete noir* of most amateur performances is the "hitch," which everybody expects.

This can always be obviated provided the rehearsals are as carefully directed as the professional ones, but the majority of stage managers who coach amateur performances never take them seriously. The amateur always makes the mistake of picking a play that is beyond him—always Shakespeare. He can only attempt it at best. But with the more simple, modern plays arranged to suit their elementary methods I have seen performances go without a hitch of any kind. This is particularly true at the colleges where their dramatics are taken seriously and performed with much *esprit d'corps*. Clever books, music and lyrics are written every year by college boys that with a little editing would give points to many imported offerings.

All this points to the class of theatregoers that the managers are catering to to-day. Thousands of people who are without question shaping the destiny of the stage. I believe that in a very short time there will be a chair of dramatics in every university and college in this country guided by a practical stage director who will instruct along academic lines that will include the technical work of the actor. Harvard has now a class in playwriting, and Mrs. Fiske's last play was written by a graduate from this department.

With Princeton, Yale and Columbia also turning out men every year who are writing plays, lyrics and music for the professional stage, we have conclusively a very clear idea of the strength of the amateur producer and his attitude and viewpoint in connection with the professional performance. He compares it with his own work and looks at acting and play construction not entirely as a form of amusement but as a study.

The amateur performance is certainly a factor to be reckoned with in the future development of the theatre.

EUGENE B. SANGER.

P. W. L. OPENS ITS NEW HOME.

The Professional Woman's League dedicated its new home on Broadway and Sixty-eighth Street Sunday night. The affair was in charge of Mrs. Sol Smith Russell, Mrs. E. L. Fernandez, and Mrs. L. Brown, and was thoroughly enjoyed by about three hundred persons. Many well-known persons in the theatrical world were present, among whom were noticed Mr. and Mrs. H. Nelson Morey, of the Actors' Society; Mr. and Mrs. W. L. Abingdon, Alice Johnson, Lavinia Shannon, Mr. and Mrs. Wilton Lackaye, and Mary Shaw. After the musical programme, which included several songs by Lucille Saunders and violin solos by Mlle. Gellibet, refreshments were served. The members of the League received many compliments on their charming and cozily furnished new quarters.

NEW THEATRE CAST.

The cast chosen for Antony and Cleopatra, the opening production at the New Theatre, has been announced. The following is the cast: Mark Antony, E. H. Sothern; Cleopatra, Julia Marlowe; Octavius Cæsar, A. E. Anson; Aemilius Lepidus, Rowland Buckstone; Septus Pompeius, Ben Johnson; Domitius Enobarbus, William McVay; Clown, Ferdinand Gottschalk; Enos, Charles Balsor; Octavia, Beatrice Forbes-Robertson; Charmian, Jessie Busley; and Iris, Leah Bateman-Hunter. Others who take part in the tragedy are Jacob Wendell, Jr., Albert Bruning, Lee Baker, William Harris, Pedro de Cordoba, Henry Stanford, Howard Kyle, Harry Mellck, Reginald Barlow, Robert Vivian, Albert Cross, and G. F. Hannam-Clark.

LOUISE DRESSER RETURNS

Louise Dresser this week returns to musical comedy, the singing comedienne having been engaged by the Shuberts to replace Lulu Glaser in The Girl from the States. She canceled her vaudeville bookings and went to Philadelphia for rehearsals last week. It seems reasonable to assume that The Girl from the States in a revised version is The Golden Widow, which is advertised for immediate production with Louise Dresser, Alexander Clarke, and Connie Ediss.

BEST FAIR EVER HELD.

The Central Carolina Fair, held at Greensboro, N. C., Oct. 12-15, was the largest and best ever held in this State. Rain kept some away one day, but during the other three large crowds attended. The racing was good and the amusements far exceeded anything heretofore presented by the Fair Association. Pain's fireworks, The Battle in the Sky, were thoroughly enjoyed and all went away pleased.

NEW LAMBS' CLUB OFFICERS.

The election of officers of the Lambs Club took place last Thursday. The new officers for the ensuing year are: Augustus Thomas, Shepherd; William Gillette, Boy; David Belasco, Corresponding Secretary; George V. Hobart, Recording Secretary; Joseph R. Grismer, Treasurer; Eugene Presbrey, Librarian; Clay M. Greene, Walter Price, Arthur Byron, and Paul M. Turner, members of council.

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BOOKS AND MAGAZINES.

"Roses," by Hermann Sudermann; translated from the German by Grace Frank. New York: Charles Scribner's Sons. Price, $1.25.

"Roses" is a collection of four one-act plays by this master of aberrant emotion. The first three are pictures of loose morals; the fourth is a dainty comedy. Streaks of light paints in black color, but with unerring knowledge, the fate of a woman who deserts her husband for a lover. Her death is at the hands of the husband. Margot dissects the evil inclinations of a hypercritical woman. Her Last Visit exploits the worldly coldness of a married woman for whom two lovers quarrel, with fatal results to one. The Far-away Princess is a charming comedy, which teaches how much the unreal of the imagination surpasses in beauty the real object of the mind's image. The subjects of the first three plays are handled with a revealing effect that few writers could produce without serious offense, and will be regarded as untrue to life by those who forget that they disclose feminine traits true in Scandinavian types which they represent. Frank as the stories are, however, they are saved by the genius of their writer, who in them shows the attributes of a poet dealing with the actual, and the psychology of the distinctive characters presented is denoted with rare skill.

The second number of the second volume of *The Mask*, now ready, includes in its contents an international symposium on the advantages and disadvantages of a national theatre, and the following gentlemen have given their opinions: G. Bernard Shaw, E. F. Spence, Sir H. Beerbohm Tree, Herbert Trench, Martin Harvey, John Balance, England; Gordon Craig, Italy; Allen Carrie, Paris; Percy Mackaye and W. Pritchard Eaton, America; Willem Rooyards, Amsterdam, and Alexander Hevesi, Budapest. Among other subjects treated are "The Censorship," "Marionettes," "Wise and Foolish Virgins," "Open Air Theatres," "Giovanni Grasso," and "The New Theatre in Poland." *The Mask*, which costs fifteen shillings a year and three shillings and ninepence each single number, post free, may be obtained direct from the offices, Arena Goldoni, Florence, Italy, from Hatchards, Piccadilly, and from D. J. Rider, 36 St. Martin's Lane, Charing Cross Road, London.

Libraries, newspapers, clubs and others interested in the theatre and in the work of actors, actresses and playwrights have long desired some handy index to material—criticisms, portraits, scenes, plots, descriptive articles, reviews of books—on this important and very human department of activity. *The Bulletin of Bibliography* for October begins the publication of a quarterly dramatic index covering all the important periodicals in England and America, and gives in one alphabet an index to the theatre and its plays and players. About one hundred and fifty periodicals are examined, that work being divided among twenty-four collaborators. It is proposed to reprint the four quarterly installments of each year in one alphabet as Part II of the Annual Magazine Subject-Index. References to the magazines and weeklies of July, August and September, 1909, make up the first installment of over one thousand entries.

GRAND OPERA NOTES.

Vera Courtenay, an American girl, will make her first New York appearance at the Metropolitan this season. Miss Courtenay has sung for a number of seasons at the Opéra Comique in Paris.

Orville Harrold, who has been singing in vaudeville, will probably make his first appearance in grand opera at the Manhattan season after next. This winter Mr. Harrold will study in New York, after which he will study in Paris.

The Metropolitan Grand Opera Company will treat Paris to Italian opera as sung by the Metropolitan's artists next Spring. Negotiations were begun last September for this remarkable venture. Arturo Toscanini will have musical charge when the undertaking is made in May and June at the Chatelet Theatre.

ADA REHAN RETURNS.

On the *Philadelphia* last Saturday Ada Rehan returned to New York after a Summer spent at her country home in Cumberland, England. Miss Rehan, who left town several months ago far from well, declares that she is now in excellent health and will probably stay in New York until Spring.

THE STAGE IN CHICAGO

Attractions of the Week and Those That Hold Over—Cecilia Loftus' Hit—The Billposters' Strike—Gossip of Plays and Players.

(Special to The Mirror.)

CHICAGO, Oct. 25.—A Fool There Was, Porter Emerson Browne's play on Kipling's poem, The Vampire, came to the Illinois last week, with scene from The Doll's House, with one of Carrie De Mar as "Lonesome Flossie" coming after. Rose Stahl in one of the scenes in The Chorus Lady was the last, and one equally wonderful with all that had preceded. She wore a costume that was so faithful to the original that upon her first entrance in the character applause fairly swept the house. Bow following bow was demanded of Miss Loftus when she had finished, and to the everlasting credit of this true artist, she merely acknowledged the plaudits in her own simple, dignified and pleasing manner. Chicago again recognizes her as one of America's representative players. The photographs here shown are of Miss Loftus as Peter Pan, in which character she appeared in England last season with such success, as Sarah Bernhardt and as herself, the latter being one of the best likenesses of Miss Loftus that has ever appeared in print.

Photo Bangs, N. Y.

CECILIA LOFTUS.

The first Shubert attraction at the Great Northern is occupying that stage this week—Ezra Kendall in The Vinegar Buyer. There has been a good deal of gossip about the future of this theatre and of the Shuberts taking it over, but nothing positive could be learned last week. Meantime attractions similar to those of the Great Northern are beginning to be seen at the Globe.

The billposters' strike is still on and in full force. There is virtually no billing. The men of the long handled brushes are showing the theatre managers how to economize in the advertisement department, just as the musicians' union showed the managers how they could get along with smaller orchestras. From the managers' side not a word of yielding is heard. One manager made a spectacular tour in a wagon guarded by several husky men. He is supposed to have got some paper on his boards. Another manager said the bravery was useless, since the paper would probably be lampblacked some time in the night. Meantime the boards about town are displaying attractions almost a month behind the current date.

Robert Hilliard as chief wayfarer. What the Chicago inspectors of dramatic offerings, with a view to guiding the public, thought of the play and the acting of the star was not wholly pleasing reading for those immediately concerned in the enterprise. The audience regarded the drama curiously with some patience during the first two acts, a good deal of interest in the third act and mingled interest and impatience during the long last act. The musical scream, or orchestral wail, at the close of the play seemed to add to the impatience and detract from an otherwise acceptable ending. Overreaching for a weird effect seemed to be the general impression. There are some big instants and several witty remarks which excite applause. The production is handsome and elaborate to a degree. Mr. Hilliard does the fool easily at first, but arrives as an actor in the last. In this display of ability he is fully appreciated. The reviews give him credit for making the long last act tolerable. The audience Tuesday night was of medium size. William Courtleigh was popular and right in his estimate of his part of the manly young man who remains so while the vampire is ruining the fool husband. Katherine Kaelred, the vampire, was handsome and sinuous, but not sufficiently hypnotic, erotic or despotic. Nanette Comstock played the suffering wife of the fool ideally, and Roots Wuerster, the child, was most agreeably natural. S. K. Walker was admirable as the secretary, a definite and extremely well sustained characterization. George Clare did the butler well, and Edna Conroy was able to meet all the requirements of the sister. T. N. Heffron did the bit of the ship's doctor well, and C. Russell Sage managed to make the suicide almost human.

Cecilia Loftus' brilliancy as a star in vaudeville is apparently undiminished in Chicago. The mere announcement that she was to appear at the American Music Hall, beginning Oct. 25, attracted wide interest. For years, ever since the days of the Masonic Temple Roof Theatre, Miss Loftus has been recognized as an artist of the highest class. The public's delight in her impersonations was always sufficient to crowd the aerial theatre, and it is not abated in the least. The entire city knows Cecilia Loftus and especially the better classes. She always has filled theatres here with them, and the American Music Hall will give further evidence of the fact at every performance during her engagements. William Morris is to be congratulated on his engagement of this artist. None he has ever engaged to offer, with the possible exception of Harry Lauder, attracts more attention to or better serves to increase the reputation of the American Music Hall.

Miss Loftus opened this afternoon before a remarkably enthusiastic audience, composed, to be sure, largely of women folk, but her popularity among the sterner sex was again demonstrated by the unusually large number of men who came to offer their plaudits and homage. She was greeted with a vociferous "reception," the applause lasting for several moments, and then in her quiet, dignified and ever graceful way, without fanfare or prolonged introduction, she introduced her first characterization—that of Clarice Vance, singing the "Salome" song, which that artist made so popular here last season. It is needless to say that the impersonation was truly marvelous, one actually feeling the presence of Miss Vance. She followed this with an "impression" of Signor Caruso rendering an Italian ballad, accompanying herself at the piano. To those who have been so fortunate as to have heard the great tenor this reflection by Miss Loftus is the more remarkable, for she seemed to have actually taken many of the very tones of his voice, while his emotional methods were reproduced with startling similarity. The number was applauded as few offerings are. Hattie Williams singing "Experience" came next, to be followed by a pantomimic imitation of Bert Williams doing his poker game travesty, which was screamingly funny and enough like that colored comedian to make one feel that it almost was him. She followed this with an impersonation of Madame Alla Nasimova in a

Photo S. Langfier, Glasgow.
As Peter Pan

CECILIA LOFTUS.

Photo Sarony.
As Mme. Sarah Bernhardt.

woman of the beautiful voice in The Climax, in the music room of the Illinois. Sallie Fisher, prima donna of The Goddess of Liberty, sang several songs.

Alice of Old Vincennes, at the Marlowe, proved most acceptable to the clientele. It was especially well played. Louise Randolph did the title-role with grace, sincerity and sufficient strength, and Helaine Hadley was excellent as Nannette. Jane Bartlett, by Martha Boncher, was praiseworthy, and Edith Julian was good as Madame Rousillon. Fred Julian was very much at home as Father Beret and made it an interesting distinct character. Corliss Giles was happier than usual as Beverly and greatly pleased the audience. The play was well staged and ran with remarkable smoothness. The scene between Lafayette McKee and Miss Randolph in the third was a fine little achievement in itself.

Anne Bronaugh is making her first appearance as leading woman of the George Kline Players at the Academy this week in Little Lord Fauntleroy. In the original cast of this play, at the Boston Museum, Sept. 10, 1888, were Henry Pitt as the Earl, C. Leslie Allen as Havisham, George W. Wilson as Hobbs, James Nolan as Wilkins, Thomas L. Coleman as Higgins, H. P. Whittemore as Thomas, Herbert Patten as James, Blair Leslie as Lord Fauntleroy, Miriam O'Leary as Dick, Viola Allen as Mrs. Errol, Annie Clark as Minna, Kate Ryan as Mary, and Grace Atwell as Jane.

Gramstark was a popular attraction at the National last week and Rita Von Lohr, as usual, seemed to satisfy those familiar with the novel with her impersonation of Princess Yetive.

The Chicago Chapter of the Actors' Church Alliance will give a reception to-morrow at the Auditorium for the entire Climax company, of four actors.

A German historical play, Revolutions Hochgelt, was given at Powers' Sunday. Bertholde Sorotte and Marcella Marbach were the leading players.

Millionaires, judges, physicians, clergymen and literary folk attended a Forty Club banquet Tuesday night in honor of Kyrle Bellew, Robert Hilliard, and other stars.

Chicago's newest musical comedy theatre, the Cort, will open to-night with The Kissing Girl as the first offering.

Joseph C. Smith and George Parsons have been in charge of the rehearsals of The Flirting Princess, which will be produced at the La Salle Oct. 31.

R. C. Whitney will offer Thet Love a Lassie (There and Back) at the Whitney, beginning Oct. 31, and with this production the city will have musical comedy in great quantity—at the Princess, the La Salle, the Cort, the Whitney, the Studebaker, the Auditorium, and the Colonial.

Lottie Alter, formerly of the stock company at the Chicago Opera House, is in The Vinegar Buyer company, with Ezra Kendall, at the Great Northern.

James K. Hackett is at Powers' beginning tonight in Samson.

The bills this week: Grand Opera House, Eleanor Robson in The Dawn of To-morrow; Garrick, Maxine Elliott; Colonial, Follies of 1909; McVicker's, The Thief; Powers', Hackett in Samson; Chicago Opera House, Madame X; Princess, Goddess of Liberty; Cort Theatre, Kissing Girl; Studebaker, Montgomery and Stone; Auditorium, Cohan and Harris' Minstrels; Whitney, Climax; Globe, Under Southern Skies; Great Northern, Vinegar Buyer; Bush Temple, Lena Rivers; College, Hello, Bill; Crown, In Panama; National, Jay Rider; Academy, Little Lord Fauntleroy; People's, Our New Minister; Marlowe, Regeneration; Bijou, Montana Limited.

OTIS COLBURN.

WASHINGTON.

The Golden Widow Comes—Louis Mann—News of the Theatres.

WASHINGTON, Oct. 25.—Charles Frohman presents the tuneful English musical comedy, Kitty Grey, at the New National Theatre, where it is delightfully large audiences by the very excellence of its work. George P. Huntley, the London comedian, scores a successful appearance in his artistic portrayal of a foppish nobleman. Julia Sanderson charmingly enacts the titular part, sharing largely in the honors. Others of a talented musical comedy force include Leslie Gage, Charles Angelo, Percy Corray, James Byron, Robert Corray, James M. Kilhorn, Eva Kelly, Gladys Claire, Nellie Huntley and Nellie Daly. Next week, J. E. Dodson in The House Next Door.

The Belasco Theatre announces for the week a new musical comedy entitled The Golden Widow, by Glen Macdonough and Joseph Herbert, with music by Jerome Kern, Melville Gibson and Ion Hirsch, and lyrics by Edward Madden. The opening performance takes place Tuesday night. The plot will deal with the early trials and later triumphs of a young American widow to escape an international marriage of title, which her millionaire uncle wants to force upon her. Louise Dresser leads the company, which includes Connie Ediss, Alexander Clarke, Johnna Howland, Dorothy Webb, Ida Stanhope, Walter Lawrence, Arthur Donaldson, Wilmer Bentley and others. Next week, Wilton Lackaye in The Battle.

Louis Mann's first appearance here in his remarkably strong character study of John Krause in The Man Who Stood Still meets with praise and approval from a large audience that welcomes his engagement this week at the Columbia Theatre. Mr. Mann scores an undoubtedly pronounced success. Mathilde Cottrelly, Lotta Hendricks, Emily Ann Wellman, Lillian Albertt, Leslie Barrett, H. A. La Motte and Edwin Maynard contribute strong support. Next week, May Robson in The Rejuvenation of Aunt Mary.

Following a most successful engagement at the Academy of Music of Mrs. Wiggs of the Cabbage Patch Leibler and Company commences another week that looks like a duplicate with their production of The Squaw Man, which is testing the capacity with a performance that is uniformly excellent. Frank E. Petley as Jim Carston heads a company of meritorious ability. Next week, Cecil Spooner in The Little Terror.

Fred Niblo gave the third of his travel talks at the Columbia Theatre Sunday night, with his airship journey through Ireland from Blarney Castle to the Giant's Causeway, to a crowded house. He took his audiences by motor car, on horseback, by coach and four, in the jaunting car, and by the only mono rail train in the world, visiting Dublin, Cork, Belfast, Limerick, and other interesting towns and points of interest. A most attractive display of moving pictures was a series of views of the great fighting machine the "Dreadnaught," in action, the pictures being taken from the conning tower.

The first concert of the Boston Symphony Orchestra will take place at the New National Theatre Tuesday afternoon, Nov. 9 at 4.30. The soloist will be Madame Corinne Rider Kelsey.

Josephine Cohan (Mrs. Fred Niblo), who has been seriously ill in this city, is rapidly convalescing under the treatment of Washington specialists.

John B. Doris, of circus and museum fame, is in this city as business representative of May Robson in The Rejuvenation of Aunt Mary.

The continued illness of Lulu Glaser compels a postponement till later in the season of her announced engagement, which was scheduled at the Belasco Theatre this week.

Alonzo Jones has succeeded to the position of assistant treasurer of the New National Theatre, vice Clarence Jacobson resigned. Mr. Jones has been a member of the staff of the National since the beginning of the Summer opera season. He is proving an efficient and popular assistant to Acting Manager William H. Fowler.

A postal from Harry Hermsen notes that excellent comedian's successful engagement in The Burgomaster. His fifty-ninth consecutive week in work that is deservedly applied.

JOHN T. WARDE.

PROVIDENCE.

Dallas Welford's Efforts Appreciated—Edward Snader Made Good Impression.

Mr. Hopkinson opened 18-23 at the Providence Opera House with a performance well worth seeing. Dallas Welford made a distinct hit in the title role and contributed some bright and clever comedy. Of the balance of the co. the majority are adequate. Idols 25-27. Billy 28-30. The season would hardly be complete without seeing The Old Homestead, and the presentation of this popular old New England drama at the Imperial 18-23 proved in every way pleasing. As the congenial Uncle Josh Edward L. Snader made a favorable impression and is surrounded by an excellent co., some of whom were in the original cast. The Girl from Rector's 25-27. Rose Stahl in The Chorus Lady 28-30.

William Lawrence, who has for some years past been prominently identified with The Old Homestead, portrayed a similar role in Uncle Dave Holcomb at the Empire 18-23 supported by a capable cast. The play shows a pleasing bit of old New England life, and on the whole created a very favorable impression. The Smart Set in His Honor the Barber 25-30.

Crowded houses were in order at the Westminster 18-23 to witness The Merry Whirl. The comedy work of James C. Morton and Sherman Wade features. Star and Garter co. 25-30.

HOWARD F. HYLAND.

IN BOSTON THEATRES

Shakespeare at Castle Square—Two Special Matinees Scheduled —Musical Critics Slighted by the Boston Opera House— Engagement of Beulah Marie Dix Announced.

BOSTON, Oct. 25.—John Craig and Shakespeare had a monopoly of interest in Boston theatricals to-night. There has not been a week in a long time with so few changes of bill. Consequently the Castle Square had things almost by itself with the revival of Hamlet. It is no small task to jump from a piece like The Circus Girl to Hamlet, but the players at the Castle Square evidently have "semper paratus" as their motto, and they live up to it. Mr. Craig had been taking things easily for some time with his stock company without the slightest evidence of overwork, therefore he was decidedly busy as Hamlet. He always has been specially fortunate when it comes to the interpretation of a classic play. It was a treat to see his admirable work as Hamlet. Mary Young, too, as Ophelia gave a study that was remarkable considering the sort of roles she has been playing. Donald Meek as Claudius and the First Gravedigger. Theodore Friebus, Gertrude Binley and all the rest do well. William Parke, the stage director, proves himself a capable actor as the King.

Arizona was a bit of a surprise for the patrons of the Grand Opera House to-night. The title looked well for a wild Western thriller, but the combination of character studies that was afforded was not anticipated. The patrons liked it, so the engagement opened well. As I hinted in an earlier letter, this house now has a complete monopoly of the popular priced field. Therefore it was not surprising to see the change of policy, scheduled a few days ago, so that farces and musical pieces would come back here as well as melodrama.

A double interest was connected with the revival of The Cotton King at the Bowdoin Square to-night. The piece had its first presentation in America at that house years ago, long before this house was devoted to stock company productions and when several who are now stars were contented with small characters. The revival to-night was effective. In the leading characters were Edytha Ketchem and Frederick Van Rensselaer.

William Collier in The Patriot opened the fourth and last week of his engagement at the Hollis to-night. He is going to give a special matinee to-morrow afternoon and will turn over the entire gross receipts to the Actors' Fund of America.

Another special matinee will be given on Thursday. This is merely a professional one arranged by The Three Twins as a personal compliment to Mr. Collier. All the players in town have been invited. The Three Twins is certainly proving the biggest money winner now in town.

The Blue Mouse has started week at the Globe. The changes in price and style of attractions seem to be meeting with favor. One of the chief hits in the production is made by Zelda Sears, who has always been popular here. She pleased especially well in The Truth, but now has special opportunities to show her cleverness.

This week ends the stay of James T. Powers in Havana at the Majestic. Musically, the best work of the entire production has been done by Edith Decker, whose fine voice and excellent stage presence are remarkable.

Anna Held, too, will leave Boston at the end of one more week of Miss Innocence at the Colonial. Florenz Ziegfeld, Jr., the star's manager and husband, made a brief trip to Boston last week and saw how the piece was going with Hibbardesque audiences.

The Candy Shop is in its last nights at the Tremont, where it has had the longest engagement of the season. Then will come The Love Cure with Lina Aberbanell, who was here nearly all last season in The Merry Widow.

There certainly will be no new play at the Park until after the new year, if one may judge by the manner in which A Gentleman from Mississippi keeps up in its second month. Thomas A. Wise and Douglas Fairbanks give capital studies of Washington life.

There is plenty to talk about when one musical editor meets another nowadays. To say that they are mad is putting it mildly. If there is one thing above another that a critic dislikes it is to get off the aisle. Dame Rumor has it persistently that every writer in town will be effectively marooned when the new season at the Back Bay Opera House opens. What is worse is that homeopathic doses of one seat apiece are prepared for all the papers save the "Herald," "Globe," "Advertiser," and "Transcript," if one may believe the same general gossip. Hence the indignation of the musical scribes, who have been lavishly giving column after column to the advance announcements of foreign celebrities, never heard of outside of a Russian city directory. They do not mince matters in their opinion of the situation, which was apparently indicated last week when the boxes were drawn, and final places in the orchestra for season subscribers were assigned. Standing apparently good for those who go to write about the display of costumes and the news features, and one paper with no seat at all will feel especially happy at the outlook.

An engagement that was the occasion of many congratulations came out last week and will interest many in theatrical circles. It is that of Beulah Marie Dix, the dramatist and novelist, to G. H. Flebbe, formerly of Demoid, Germany. Miss Dix collaborated with the late Evelyn Greenleaf Sutherland on The Road to Yesterday, The Breed of the Treslaws, and many other successful plays. It was at Miss Sutherland's house on Beacon Street that the young couple first met.

Mlle. Bayo, of The Candy Shop, gave several of her dances at the reception by the Professional Women's Club in honor of Mrs. A. Clifford Barney at the Vendome last week, with Lee Gram Smith, musical director from that company, at the piano. Mrs. Annie Yeamans led quite a court of her own. She is a new member, making thirty-two actresses now in the club. Others from the stage at the reception were Marie Burress Currier, Ida Muller, and Eleanor Stuart.

Lost, Strayed, or Stolen, Matt Henson! The negro who went n. with Peary was first announced by William A. Brady for a Sunday lecture at the Boston, but later he was promised at one of the African Methodist Churches, but he never came.

This is the last week of the Food Fair at the Mechanics' Building. One day last week was given over to the actors now playing in town. All the houses were well represented.

Wilson Melrose came to town again last week on his way from Athol to New York for a consultation with David Belasco, under whose management he is to appear. He received many congratulations on becoming father of a fine daughter a few days ago.

Adelina Patti never received a more tumultuous welcome to Boston than Elvira Leveroni and Elena Kirmes did when they came on the "Romanic" last week. They are Boston girls, who were to sing at the new Back Bay Opera House. Reporters, cameras and all the rest were waiting to greet them. Others on the boat were Ernesto Glaccone, the tenor, and B. Lombardi, the prompter of the company, and seventy-two chorus singers, only twelve being women. American girls will be given their chance at the Back Bay.

JAY BENTON.

INDIANAPOLIS.

The Boys and Betty Here for the First Time —The Forepaugh Company Made Good.

Cohan and Harris Minstrels, with George Evans and a large co. of singers and dancers, gave two performances at English's 13, repeating the success made here last season.

It is needless to say that Marie Cahill drew well and delighted large audiences when she presented The Boys and Betty here for the first time for four performances 14-18. She is a great favorite here. With Miss Cahill's own brand of humor, a good co., tuneful music, attractive stage settings, The Boys and Betty presented one of the best musical pieces seen here for a long time. Otis Skinner in Your Humble Servant 18-23. Ben-Hur 25-30.

Up to two weeks ago, when it was presented at English's, The Prince Chap had never been seen here, and now close upon it comes another production by the Forepaugh Stock co. at the Majestic 18-23, in which they lose little by comparison. George Arvine was pleasing in the role of the artist, his scenes with the two Claudias, age five and eight, being particularly delightful. Hazel Woods and Lillian Wachs, of Cincinnati, who played Claudia in the first and second acts, were pleasing, especially the former. Lucille Spinney was the grown-up Claudia. Harry Preston Comu was all that could be desired as Runyon. J. Francis Kirk was admirable as the English Earl and Valerie Valaire was convincing as Princess Alice. Barring a tendency to overact, Fay Baker was good as Puckers, and made a big hit with those out front. Heartsease 25-30.

On Trial for His Life, with Captain Fox's famous Indianapolis zouaves, attracted the usual following at the Park 14-16. The Time, the Place and the Girl, seen here several times, made its first appearance at popular prices at this house 18-20. With George Ebner as Johnny Hicks, Vivian Allen as the girl, Amanda Hendricks as the nurse, Jeanette Peterson as the widow and the other roles well taken care of, the performance was well up to the standard. In Panama 21-23. The Road to Yesterday 25-27. Bert A. Williams in Mr. Lode of Koal 28-30.

The People's Concert Series will open their season with Alice Neilson, assisted by E. Romayne Simmons, pianist, at Caleb Mills Hall 25. The second concert will be given by the Kneisel String Quartette Feb. 2; the third, by Jascha Bron, violinist, and Cecil Fanning, baritone, Dec. 6, and the fourth, by Hans Richard, pianist, and Elsa Ruegger, 'cellist, Mar. 7. The course of four, including reserved seats, is one dollar. These concerts have been given for several years under the auspices of the People's Concert Association and have proved a great success both financially and artistically.

On Dec. 2 at Caleb Mills Hall Madame Sembrich will appear in her final concert tour, assisted by Francis Rogers, baritone, and Frank La Forge, pianist. The concert will be given under the auspices of the Indianapolis Maennechor.

Walter McCutcheon, Jr., of the Marie Cahill co., spent Sunday with his cousins, Mr. and Mrs. Homer June.

Ainsworth Arnold, of the Forepaugh Stock co., who has been enjoying a two weeks' vacation, is now in Cincinnati for the production there this week of The Hunchback of Notre Dame.

George Arvine, leading man of the Forepaugh co., and Mrs. Arvine have taken a flat on St. Clair street, near Pennsylvania, where they expect to enjoy the pleasures of housekeeping this Winter.

PEARL KIRKWOOD.

NEWARK.

Elsie Janis Delighted Her Many Admirers— Parisian Widow Co. Furnished the Fun.

Jolly little Elsie Janis and her clever co. played at the Newark Oct. 18-23. Never has this little lady been better cast, her portrayal was charming and her admirers were delighted. Of the other principals, Harry Depp was excellent as Squab Dingle. Edgar Halstead made a fine Professor. Arthur Stanford as Davy Dickerson, Sydney Jarvis as Wellington Read, James Reany as Bob Chester and Marion Mills as Byrdie Wheeler all made good. Notwithstanding advanced prices, a good attendance at every performance. The Round Up 25.

The Pinkerton Girl pleased large audiences at the Columbia 18-23; a well balanced cast included Ruby Ray Royal, G. G. Wright, Sam Wilson, Bess Dunlap, Rosalie Danaro.

The Parisian Widows Extravaganza co. presented a rattling good piece at Waldman's 18-23 entitled Fun in a Boarding House, also Fun in a Department Store. Harry Hastings' Big Show 25.

Miner and Marion's Jardin de Paris Girls gave a good entertainment at Miner's Empire 18-23. The Apache Dance was presented and scored a great hit. Among those who took part were Helen Lawton, Lewis Christy, Bennett Mitchell and Frank Thorndike. The Brigadiers 25.

Sunday performances are now given at the Columbia, American Music Hall, Proctor's, Waldmann's Opera House and Miner's Empire. This is said to be against the law and how long it will last remains to be seen.

Dave Marion and the Dreamlanders are resting here this week, but will open in Philadelphia 25.

GEO. S. APPLEGATE.

KANSAS CITY.

The Chaperon Presented By a Capable Company—Good Bills at All the Houses.

Maxine Elliott, in her latest success, The Chaperon, was the Shubert offering 18-23, opening to a large and fashionable audience. While the new play is not one to call forth loud applause, it is, nevertheless, a most entertaining little comedy, and one leaves the theatre with the impression of an evening well spent. Miss Elliott has not visited Kansas City for several seasons, but we find her still charming to a superlative degree, and in her several little love scenes she displayed her art to its best advantage. A most capable co. surrounded the star and share with her in the success. Julian L'Estrange is thoroughly convincing as Jim Ogden, while Thomas Holding handles the part of the caddish count cleverly. Mary Keogh, Suzanne Perry, Rene Kelley, Marion Pierce, and J. G. Brammall deserve special praise for excellent work. A most attractive feature of the production was the staging, each of the three scenes being charmingly realistic. Louise Gunning in Marcelle 24-30.

Polly of the Circus, one of the big hits of last season at the Willis Wood, was seen again at that house 17-23 and played to good sized audiences throughout the week. Ida St. Leon succeeded Mabel Taliaferro in the title-role and handled the part in a most acceptable manner. Earl Rider as the minister, Charles Lamb as the boss canvasman, and Harry Lane as the clown repeated their hits of last season. Others of the co. were quite satisfactory, while the original stage settings were employed. Henrietta Crosman 24-27. Marie Cahill 28-30.

La Tosca was the Woodward Stock bill at the Auditorium 17-23, playing to a good week's business. Mary Hall appeared in the name part and handled the exacting role in a most impressive style and effective manner, winning curtain call after curtain call after each of the heavy scenes. William Crimans as Scarpia was satisfactory, while William Desmond made much of the role of the artist Mario. Frank Deunithorne, Mildred Hyland, Henrietta Vaders, Marie Hudson, Lillian Higgins, Erville Alderson, John J. McCabe, Henry Lots, and Clarence Oliver played the smaller roles splendidly, all being well received. The production was properly staged and costumed. Divorcons 24-30.

Beverly of Graustark was the attraction at the Grand 17-23, pleasing good sized audiences nightly. The play was splendidly presented and proved quite one of the best things of its kind seen at this house for some time. Ray Beveridge in the title part of the American girl, Beverly Calhoun, proved herself a dainty, vivacious little actress of considerable ability and won frequent applause. Raymond Whitaker, Thomas V. Morrison, Edith Shayne, and Hattie Carmontelle played the principal parts effectively. A Stubborn Cinderella 24-30.

The Workingman's Wife held the boards at the Gillies 17-23, and was well received by the usual big Sunday crowds. Several very thrilling situations were cleverly handled. John Bartling and Clara Joel being the principals in these exciting moments and heading a co. of merit. The several heavy scenic effects were features of the production. On Trial for His Life 24-30.

Morning, Noon and Night, something new in the burlesque line, was the Century offering 17-23, and scored heavily with the opening audiences. The play opens at Ellis Island, New York, where the landing of the emigrants gives opportunity for the display of much comedy owing to their ignorance of American ways. The second act is the real clever part, however, showing as it does a morning rehearsal of a vaudeville co. This is followed by a night scene at Coney Island in the Egyptian Palace, where songs and dances are introduced. A clever co. of entertainers headed by Teddy Burns and Virginia Ware more than made good. The Cherry Blossoms 24-30.

The Majestic had the Vanity Fair Burlesquers 17-23, headed by the English comedian, Billy Ritchie, who proved extremely amusing. Two good burlesques and several specialty acts found ready favor with the crowds.

Savonara (good-by), a play in one act, by Elizabeth Goodnow, was presented by Maxine Elliott as a curtain raiser to her comedy, The Chaperon, at the Shubert, the afternoon of 20. The play tells a story of Japanese life most tragic in theme and in decided contrast to the lighter scenes that follow in The Chaperon. In the little play are but three characters, a Japanese girl, an American, and the girl's uncle. The story tells of the love between the girl and her American lover and the discovery by the girl's uncle of the fact that the American had several years before killed the girl's father in a street fight. To appease the Japanese honor and traditions of the country, the uncle demands that the girl poison her lover, which she eventually does, faithful to the commands of her country and religion. The story is well told and most attractively staged. As Yuki, the girl, Miss Elliott does well, handling the extremely tragic moments with a suppressed emotion that proved most effective. While she is, of course, somewhat large for the role this discrepancy is a minor detail. Julian L'Estrange played the part of the American, and Arthur Whitby that of Mitsui, the uncle, both appearing to advantage. The little play was well received and promises to be successful. If it is decided to make it a part of the regular bill. It was presented at the matinees only during the Kansas City engagement.

Seventy-five members of the Kansas City Athletic Club are rehearsing for their annual minstrel show to be held Nov. 21 in the club gymnasium. This is one of the best of the several amateur performances held here each Winter, and is an event looked forward to with much interest.

D. KEEDY CAMPBELL.

BUFFALO.

Ben-Hur Well Presented—Mabel Wright Merits Special Mention—Musical Season Opened.

Ben-Hur was given a stupendous production at the Star 18-23. The parts were all in capable hands, and the large audiences were well pleased.

Emil Berla and the Berla Comic Opera co. gave four performances at the Teck 18-20. The star was in fine voice, and his support excellent. The press was very enthusiastic in their praise of this co., and good business was the result.

The Virginian at popular prices packed the Lyric 18-23. Mabel Wright, a Buffalo girl, was seen in the principal female role and acquitted herself with honors.

A. H. Wood's sensational melodrama, Convict 999, drew fairly well at the Academy 18-23.

The musical season was opened 19, when Geraldine Farrar and Madame Samaroff gave a joint recital in Convention Hall to a large and appreciative audiences.

Otto F. Andrie, who in the past few seasons has supported some of the best stars, is this season successfully playing principal roles in support of Louis James. His many friends will be pleased to hear that press and public are unanimous in praise of his artistic interpretations.

P. T. O'CONNOR.

SAN FRANCISCO.

Two Weeks of Good Business at the Van Ness —The Passion Play Produced.

The Van Ness did a phenomenal business during the two weeks ending 17, in which Billie Burke so excellently and so pleasingly produced Love Watches. She has been much talked of by theatregoers, and installed herself in San Francisco as a welcome star. Ernest Lawford shared almost equally with her the honors of this production. The Third Degree replaced Love Watches 17, and no doubt will receive its quota of patronage. The cast includes Paul Everton, Fernanda Eliscu, Malcolm Duncan, Irene Oshier, A. H. Symmons, E. A. Eberle, Francis Bonn, Alfred Moore, T. L. Coleman, H. H. Forseman, and Ralph Ramsay.

The Alcazar is producing The Rose of the Rancho just as successfully as when it was last produced. Bessie Barriscale again takes the title-role. Will R. Walling as Kearny displayed his ability. Those entitled to favorable comment are: Harrison Ford as Lieutenant Larkin, Adele Belgrade as the Spanish Mother, Charles Dow Clarke as the Padre, and Howard Hickman as Don Luis. This play is scheduled to run until 25. Becky Sharp is in preparation to be produced here after The Rose of the Rancho.

John Ganton opened at the Valencia 10, and was very strong. It was very much enjoyed by all who saw it. But I am sorry to say it did not receive the patronage to which it was entitled. George Fawcett admirably sustained the character of John Ganton, and receives faultless support by the following people in their respective characters. The cast being: Thurston Hall, John Webster, Lucius Henderson, Allen Fawcett, Louis Bressen, R. A. Breese, Charles Gay, Frank Smithers, Panchon Campbell, Elsie Scott, and Ruth Tomlinson. The Ringmaster highly advertised is to take the place of John Ganton on afternoon of 17. The following attractions are billed for the Valencia for the future: Eddie Foy in Mr. Hamlet of Broadway, Charles Cherry in The Bachelor, Maxine Elliott, Mary Mannering, Madame Nazimova, James T. Powers, E. H. Sothern, Bertha Galland, Forbes Robertson, William Faversham, Julia Marlowe, Lulu Glaser, Mrs. Fiske, and George Arliss.

The Princess now in its second week with Kolb and Dill is doing an extraordinary business with the supporting co. still rendering excellent assistance to the stars. No new play is scheduled, and Dream City will be continued until there appears to be a diminution of patronage.

The Garrick had another very entertaining musical comedy in The Girl Question, and it seemed to draw its share of business. To John L. Kearney as Con Ryan fell most of the work, and he sustained the role successfully. Elsie Davis, Dorothy Maynard, and Carrie Leonard appeared to sustain the leading roles, together with Mr. Kearney. The Honeymoon Trail opened matinee 17, with Bert Baker featured.

The Passion Play at the Coliseum opened 11, and is a series of gorgeous pictures. The stage has wonderful light effects, and the play is very artistically produced. The house is crowded at each performance, and the offering is produced by the following named persons with the characters sustained by them: Christ, James M. Haus; Mary, mother of Christ, Mary Wondra. Apostles: Peter, Charles Hohrecht; James, Joseph Lewis; John, Anthony Ruegg; Judas, Phil Hohrecht; Andrew, William Baumeister; Philip, Ed J. Wren; Bartholomew, John Merz; Matthew, John Reding; Thomas, William Joesten; James, the Less, Werner Miller; Judas, Thaddeus Joseph Smith; Simon, Lelotas Walter Pullen; Nicodemus, Frank Pope; Joseph of Arimathea, W. M. Howard; Lazarus, Harry Schaub; Simon, the leper, Alex Michelotf; Caiaphas, high priest, Charles Buttgenbach; Magdalen, Sophie Schilling; Martha, Anna Maron; King Herod, Charles Walsh; First Courtier to Herod, Anth. Behm; Second Courtier to Herod, J. Otterstedt; Pontius Pilate, Lloyd Warren; Centurion, William Slater.

Only two weeks remains for the Cort attractions at the Garrick. At that time Gottlob, Marx and Co. will assume active charge of the theatre and will book Klaw and Erlanger attractions. In January, when the Columbia Theatre is completed, the plays now booked for the Van Ness Theatre will be transferred to the Columbia and Klaw and Erlanger will send their attractions to the Van Ness instead of the Garrick. The disposition of the Garrick at that time has not been announced.

A report comes from San Jose that the Shuberts have secured the Garden Theatre in that city and that all the Shubert attractions visiting San Francisco will also visit San Jose.

A. T. BARNETT.

MILWAUKEE.

The Wolf Pleased Good Business at the Alhambra—Friend Players at the Shubert.

The Wolf opened a week's engagement at the Alhambra 17 and pleased a good sized house. Only a small cast was required and all the members were capable and did justice to the production. Those contributing well played parts were: Richard Gordon, Ben La Mar, Mary Servoss, Russell Bassett, Robert Kelly, and Milton Nobles, Jr. Three Weeks 24-30.

The Third Degree opened a week's engagement at the Davidson 17 and the production was greatly appreciated by a large audience. Henry E. Dixey in Mary Jane's Pa 24-30.

The first stock production of Sherlock Holmes was at the Shubert, and in the opening performance 18 the Friend Players acquitted themselves in an admirable manner. Lowell Sherman plays the leading part in a connected manner and is ably seconded by Fanny Harts, who played her part in a winsome manner. Cora Witherspoon made her first appearance in the co. and should prove to be a valuable acquisition. Hugh Cameron as Professor Moriarty was sufficiently villainous to satisfy the most ardent admirers of melodrama. Others in the cast who are deserving of mention are John Steppling, Lottie Briscoe, Ed Babille, Warren B. Emerson, Carle Robbins, Jessie Pringle, and William Gordon. Edna Hibbard in the child's part made quite a hit.

In the Bishop's Carriage at the Bijou opened 17 to the usual large houses.

Das Fraulein in Schwarz was well presented by the German Stock co. at the Pabst 17.

Burton Holmes lectured at the Pabst matinee and evening 19, and his travelogue on Egypt was greatly appreciated and largely attended.

Yankee Doodle Girls at the New Star 17-23.

Bob Manchester's Crackerjacks opened a week's engagement at the Gayety 17 and pleased.

A. L. ROBINSON.

THE PHILADELPHIA THEATRES

A Week of Attractive Offerings—The Belle of Brittany—The Mantell Repertoire—Something About Francis Wilson's New Play—Carrie Reynolds Returns in The Newlyweds.

PHILADELPHIA, Oct. 25.—We have just one new attraction this week, Frank Daniels in The Belle of Brittany, which comes to the Adelphi. Offerings at the other principal theatres are "holdovers" from last week. Frances Wilson in The Bachelor's Baby at the Broad; Adeline Genee in The Silver Star at the Forrest; McIntyre and Heath in In Hayti at the Garrick; Robert B. Mantell in repertoire at the Chestnut Street Opera House; Blanche Ring in The Yankee Girl at the Lyric, and The Newlyweds and Their Baby at the Walnut. Next week there will be a different story to tell, as these houses will present new attractions, some of them new to Philadelphia. G. P. Huntley in Kitty Grey comes to the Chestnut Street Opera House, but it has been here before, as has The Round-Up, which will be next week's offering at the Forrest. Maude Adams will be at the Broad in J. M. Barrie's comedy, What Every Woman Knows, and Hattie Williams will appear for the first time in this city in Detective Sparkes. Lew Fields will present his midwinter review, The Jolly Bachelors, at the Lyric, while The Right of Way comes to the Walnut.

I do not want to be quoted as saying that Shakespeare no longer has a "hold" upon the theatregoing public of this city, but such an opinion could be formed if based upon the size of the audiences which greeted Robert B. Mantell at the Chestnut Street Opera House last week. It may be that we are now in a period where people are seeking amusements of the lighter vein. Attendance at the Forrest, Garrick and Lyric would indicate that such was the case. Attractions there have had big audiences, while Mantell has been doing only fairly. I regret to state this fact, yet it is true. Mantell's productions are above the average of these of a similar character presented here in recent years. The star himself scores a personal success, and his wife, Marie Booth Russell, gives him efficient support. The cast might be strengthened in places, but as a whole it is capable. The several plays already produced, King Lear, Hamlet, Romeo and Juliet, Othello, Richelieu and The Merchant of Venice, are on a scale that leaves little to be desired. They certainly deserved more liberal patronage. Mr. Mantell's repertoire for this week is: To-night and Friday, Macbeth; Tuesday, The Merchant of Venice; Wednesday matinee, As You Like It; Wednesday night, Hamlet; Thursday, Louis XI; Saturday matinee, Romeo and Juliet; Saturday night, Richard III.

Adelaide Genee, in The Silver Star, carried off the honors of the week, so far as attendance was concerned. The Forrest was crowded nightly.

Blanche Ring has also done well in The Yankee Girl at the Lyric. The management claims receipts for the first week of her engagement of $13,161.50, and for the second week, $15,542.75. Returns for the third (last) week have not yet been made up. My guess is they will show a falling off, as will this, the final week of Miss Ring's engagement. Two weeks seems to be about our limit.

The Adelphi was "dark" all week. It is hardly necessary to say that it was not due to Lulu Glaser's "indisposition." The Girl from the States simply did not "take." I hope Frank Daniels in The Belle from Brittany will meet with better results. He is one of the most popular comedians who visit the city, and his own personality ought to go a long way towards carrying his new vehicle of amusement to success.

Francis Wilson in his farce, The Bachelor's Baby, has not met with a gratifying success at the Broad. Yet the little play is interesting, pleasing, the supporting company is a good one, and Mr. Wilson is as amusing as ever. In a few remarks after he had been recalled at the close of the second act Monday evening, he explained that in his play he wished to show that selfishness often proceeded from a mistake, and that the little people were of more importance in the world than some of their elders believed. All of which, of course, had to do with the thread of Mr. Wilson's story. The Bachelor's Baby is a play that ought not to be seen except by those who are looking for girls in tights, "show girls," light music, etc. It is wholesome, refreshing. One sees it, enjoys it, then goes home more convinced than ever of the effect a child can have upon the adult mind. It is just such a play as we need in these days of indiscriminate divorces. I am not going into details; but I certainly regret that The Bachelor's Baby has not been received with more enthusiasm. There are a lot of people here in Philadelphia and elsewhere, who could witness the performance perhaps to their own personal benefit.

McIntyre and Heath in In Hayti, their new musical comedy by John J. McNally, proved an attraction that filled the Garrick all week. It gives these comedians a broad scope for their particular style of humor, which is neat,, clean and laughable. The play is humorous from the start, and there are few moments when something in the "fun" line is not doing. The stars have surrounded themselves with a most capable company, including Julian Rose in his inimitable Hebrew character impersonation. Carrie Reynolds, a Philadelphia girl, who ran away from home three or four years ago to become a "professional," made a personal hit, especially in one of her songs, "Captain Flo," one of the best of the several musical numbers. There is a large amount of attractive music, and most of the numbers are worked out in a novel way. The costuming and scenic effects are exceptionally good.

The Newlyweds and Their Baby have done well at the Walnut. The comedy was here last season, but it shows decided improvement, the company as a whole being better balanced, while some new music and several additional features have been introduced.

The offering at the Grand last week was A Knight for a Day, with Frank Deshon in the leading role. It has been here before, but not with a company that excelled that which presented this "musical gayety" at the Grand last week. The management seems determined to give us the best that can be obtained at popular prices. This week, Mrs. Wiggs of the Cabbage Patch.

The Queen of the Secret Seven was at the Girard last week, and did a most satisfactory business. This week, Blanche Sweet in Charlotte Temple.

Manager Wegefarth had as his guests at the Grand last Thursday evening the commissioned officers of the United State battleship "Kansas." It was a return call paid the vessel by Ellen Tate and other members of the Knight for a Day company.

The Philadelphia Operatic Society presented last Wednesday evening Thomas' masterpiece, Mignon, which has not been produced here in recent years. Its success was decided. The principals in the cast were individually above the high standard required by the society, but the honors were carried off by Ella Carey Johnson as Mignon, Elsie North Schuyler, Horace R. Hood, Beatrice Walden, Paul Volkmann, and Charles D. Cusner. Notable features of the production were the ballet in the first act and a well-trained chorus of 200 voices.

Lew Fields comes to the Adelphi Nov. 8 in his new musical play, Old Dutch. He has a strong company supporting him, but not nearly so strong or popular, here in Philadelphia, as that which he has provided for The Jolly Bachelors, which comes to the Lyric next week. The latter cast includes Josie Sadler, Emma Carus, Nellie Lynch, Elfie Fay, Stella Mayhew, Topsy Siegrist, Gertrude Vanderbilt, John T. Kelley, Al. Leach, Walter Percival, and Cal Bagley, all Philadelphia favorites.

The Orpheum Players never appeared to better advantage than they did last week, when they presented Alice of Old Vincennes at the Chestnut Street Theatre. It required just one performance of Edward E. Rose's dramatization of Maurice Thompson's novel to fill the theatre for the remainder of the week. The production was successful, complete, thanks largely to Stage Manager Winter's judgment and the ability of the cast, which included nearly all of the company's most popular members. This week, Via Wireless, which is promised to be one of the "events of the season" at this theatre.

Burton Holmes' travelogues are booked for the Academy of Music beginning Nov. 19.

In turning a somersault on the wire, Cadieux, the wire walker, missed his footing and fell to the stage at Lubin's Palace, breaking six ribs. Manager Schwartz raised $150 for him and sent him to his home in Pawtucket, R. I.

That Dumont's Minstrels have lost none of their attractive power was amply illustrated last week, the audiences being as large and enthusiastic as ever. Dumont, as formerly, is keeping up with the times by giving us skits on topics of the day. JAMES D. SLADE.

MONTREAL.

The Wishing Ring Presented the First Time—College Boys Admire Fritzi Scheff.

At His Majesty's Fritzi Scheff in The Prima Donna opened to a packed house 18, the occasion being McGill College Theatre night. The house was decorated in the college colors and a beautiful basket of flowers was presented to Miss Scheff by the "boys." A capital performance of the German Professor was given by John E. Hassard. Vernon Davidson and Donald Hall are also deserving of special mention. The music is above the average, the book of the usual conventional comic opera type. The Barrier 25-30.

At the Princess 18, Marguerite Clark made her bow as a star in The Wishing Ring, dramatized from the story by Borothy Leakin by Owen Dais, and presented for the first time on any stage. The first two acts of the play are dainty and original, the third act weakens and the last act is tamely conventional. Of Miss Clark's personal success there is no doubt; her performance was thoroughly charming, and both in her comedy and pathos she struck exactly the right notes. The play was beautifully staged and the supporting cast competent. Mary Mannering 25-30.

At the Academy the French Stock co. gave Sardou's Divorcons, with T. Rouviere and Madame Rousillion in the principal roles. As usual, good work was done all round.

At the Francais the ever popular Arizona drew good houses. This play is well staged and presented by a competent co.

L'Imprinte d'un Crime, an interesting melodrama, is the bill at the National.

Paul Caseneuve is in Europe engaging new artists for the co. at the National.

T. E. Charlebois is local manager at Academy of Music this season for the successful French Stock co.

The news of Harry Egerton's death was received with great regret by his numerous friends in Montreal. Mr. Egerton was connected with the management of Montreal theatres for many years. W. A. TREMAYNE.

TORONTO.

A Laugh-Maker at the Princess—Hilda Thomas Did Clever Work as Tilley Day.

Certainly the most critical could not wish for anything better than that presented by Harrison Grey Fiske in his latest production, The Bridge, starring Guy Bates Post, at the Royal Alexandra this week. The popular verdict for Mr. Fiske is, that as a selector of both actors and stage machinery he stands without an equal. George Arliss in Septimus 25-30.

A very good combination, The Merry Widow and The Devil was the laughable travesty at the Princess 18-23. Grace George 25-30.

A Knight for a Day, the big musical comedy that captured Chicago for over 600 nights, and which made such a big run at New York, reappeared 18-23 at the Grand Opera House here. Hilda Thomas in the title role gave a very clever impersonation of Tilley Day the servant lady. School Days 25-30.

Madame Blanche Marchesi appeared at Massey Hall 22 and quite excelled the high expectations of the audience, rendering many excellent and much appreciated numbers.

Pre-eminent among the burlesque attractions stand Fred Irwin's Majestics. This co., comprising over sixty selected singers, made its reappearance to delighted houses at the Gayety 18-30. A few of the many features were An Affair of Honor, The Parisian Review and The Wonder Girl. E. CHESTER IRONSIDE.

PITTSBURGH.

The Motor Girl—Maclyn Arbuckle—Lower Prices at Empire—Notes.

PITTSBURGH, Oct. 25.—It was a splendid cast of players and an unusually large and attractive chorus which gave support to Frank Daniels in his latest piece, The Belle of Brittany, at the Alvin during the past week, and the production was lavishly and handsomely staged. Naturally, Mr. Daniels was irresistibly funny in his original mien, while he was active before the footlights, but this new role of the Marquis De St. Gautier does not give him the opportunities which he had in his first starring ventures of musical comedies. Frank Rushworth possesses a delightful tenor voice, which he used to advantage in his part of Raymond De St. Gautier. Elsa Ryan was a vivacious Toinette and her graceful dancing was very favorably received. Winnie O'Connor's voice completely charmed its hearers by its sweetness and resonance in her solo, "The Dawn of Love," and her acting of the role of Babette was pleasing. Daisy Dumont as Mlle. Denise de La Vire, Frances Kennedy as Madame Poquelin, George M. Graham as the Compte Victoire de Casserole, Edward Garvie as Poquelin, and Hassard Short as Baptiste Boubillon are all worthy of mention. Summarily, all of the music was tuneful and a few of the special numbers noteworthy, but the action of the story was very noticeably weak and the author certainly ought to try to strengthen it. The Motor Girl, with Adele Ritchie and a large company, is the current week's attraction, with Blanche Ring in The Yankee Girl following.

Grace George proved herself to be an exceptional and rare comedienne in her play, A Woman's Way, at the Nixon last week, and it is to be hoped that such a long time will not elapse between this and her next visit, as actresses of her rank are scarce nowadays. She was aided by a good company, and the play was nicely mounted. A special matinee on last Thursday was announced, when Divorcons was to be played, but, unfortunately, it was canceled, as the business did not seem to warrant it. Maclyn Arbuckle in The Circus Man began the week to-night, and underlined are Little Nemo, The Merry Widow, and Paid in Full.

The Squaw Man pleased large audiences at the Lyceum and adds another to the list of strong bookings which have preceded it this season. To-night The Virginian opened auspiciously. Next week, The Witching Hour.

Blaney's Empire has lowered its prices to 50 cents for the best seats at night, and offers Money and the Woman this week. In order to increase the business at this playhouse twenty-five building lots at Hampton Springs Park, L. I., are to be distributed among the patrons holding the lucky numbers. The Cowboy and the Thief for the coming week.

After trying several weeks of melodrama at the Kenyon without success, this pretty little theatre will now try vaudeville again, but the price of admission will only be 10 cents.

The Rose of the Rancho was given an excellent stage setting and commendably acted by the Harry Davis Stock company at the Duquesne last week, and about the best production of its career. The Two Orphans is the bill for this week, and Sherlock Holmes is announced for the following week.

W. A. Brady was in the city nearly all of last week with his wife, Grace George, who was playing at the Nixon. Melville Ellis, of the Shubert firm, was here last week.

Samuel F. Nixon is expected in the city during the week. ALBERT S. L. HEWES.

SALT LAKE CITY.

Francis Brandt Joins the Arlington Players—News of the New Opera Company.

At the Salt Lake Theatre the classic and virile reading of Mrs. Leslie Carter drew only fair business 11-16. The play of Vesta Herne is one for students of psychology and medicine, but not so well calculated for entertainment. The play is beautifully staged and classic in detail. A Gentleman from Mississippi 25.

Colonial Theatre: The Girl from Rector's 10-13. International Grand Opera co. 14-16.

Grand: Willard Mack and Blanche Douglass, supported by a good co., presented A Social Highwayman entire week to near capacity. Heart of Maryland 17-23.

The Arlington Players at the Bungalow presented Dora Thorne entire week to good business and well pleased audiences. Francis Brandt joined the co. to play leading roles in place of Bertha Creighton, who is going to open a photo studio.

James Gibson, who for nearly a quarter of a century was chief doorkeeper at the Salt Lake Theatre, but who has not recently been in active service owing to ill health, was the victim of an automobile accident during the week, which may prove fatal. At the present writing there are hopes for his recovery. Hundreds of managers will recall the genial "Jim."

Clarissa Strauss, leading soprano of the International Grand Opera co., was forced to enter the Holy Cross Hospital of this city, and to undergo an operation for appendicitis. At latest report she was improving rapidly, and will probably rejoin the co. in three or four weeks.

A new local opera co. has been launched in this city, to be known as the Salt Lakers. Spencer Clawson, Jr., will be musical director, and Alexander W. Campbell business-manager. Other numbers of the co. will be Hugh W. Dougall, J. Wesley Clawson, J. W. Summerhays, Horace S. Ensign, Fred C. Graham, Fred Smith, Hazel Taylor, and Irene Kelley. All of these have the highest standing in musical circles here. The first opera to be given will be The Serenade on Thanksgiving Day. C. E. JOHNSON.

BALTIMORE.

Wilton Lackaye in The Battle—The Gay Hussars—Gossip.

BALTIMORE, Oct. 25.—Wilton Lackaye in Cleveland Moffat's play of New York life, The Battle, created a stir at the Auditorium tonight. As John J. Haggleton he portrayed the character of the multimillionaire in a manner which showed a real comprehension of the part. Those in support of him gave a delightful performance. The Golden Widow follows.

Henry W. Savage presents at Ford's Grand Opera House The Gay Hussars. It is a brilliant production, lavishly costumed and staged. The cast is a notable one, and includes Carl Gantvoort, Bobby North, Muriel Terry, Frances Demarest, Florence Reid, Flow Bergen, William E. Ronney, Frank Russell, Frederick McKee, C. Ten Eyck Clay, Clifford Robertson, Frank Montgomery, and many others. Nov. 1, Rose Stahl in The Chorus Lady.

The Queen of the Moulin Rouge is seen at the Academy. Gay Parisian life is depicted, and the Apache Dance, the Quadrille Realistique, and the Le Kis King are particularly attractive. Francis Wilson follows in The Bachelor's Baby.

The Girl and the Detective, a thrilling drama, is at the Holliday Street. The next attraction will be Young Raffles in New York.

Harry Montague, formerly of the old Odeon, is at the Monumental at the head of his own company in a musical farce from his pen called My Uncle. Lady Buccaneers follows Nov. 10.

Fred Niblo will lecture Thursday, Oct. 29 on "Ireland," and Nov. 4 "Scotland."

The forty-fourth season of Peabody recitals was begun at the Peabody Conservatory last Friday afternoon, with a concert by Tina Lerner, whose technical equipment is perfect, and who is endowed with a fine, vividly musical temperament, which is manifest in everything she does musically. The programme included selections from Beethoven, Chopin, Greig, and Mendelssohn. HAROLD RUTLEDGE.

ST. LOUIS.

J. E. Dodson Pleases—John Mason Enlightens the Curious.

ST. LOUIS, Oct. 25.—The Olympic held a great drawing card in The House Next Door, a defense of the Jews, adapted from the German by Hartley Manners. The play is an ordinary affair. It is saved from boredom by the superb work of J. E. Dodson in the star role of Sir John Cotswold. The transformation of the baronet into a genial old gentleman was subtly traced. The members of the cast were capable.

At the Garrick John Mason in The Witching Hour pleased many. Mason as the hypnotist gambler, won his audience by his splendid presence and voice. Russ Whytal as Justice Preston attains near stellar excellence.

The Century appealed with telling effect in 'Way Down East. No hint of the play's age could have been gained from the size of the audience. Blanche Shirley as Anna Moore added new charms to the venerable role. John R. Armstrong as the Squire fell short of the creator, Archie Boyd, but played well. The same may be said of Daniel Roach, successor of Felix Haney in the role of Hi Holler. The play pleased.

The American offered The Great Divide to good audiences. Edwin Mordant and Mabel Brownell as Stephen Ghent and Ruth Jordan, respectively, retained all the gold of the portrayals of their predecessors. The supporting company was fairly competent.

The Imperial offered the initial performance of its stock company, the Imperial Players in The Land of the Midnight Sun. William Jossey in the role of Jason Frey played his way into the hearts of Imperial-goers. Adele Blood in the rather bloodless part of pretty Mada did all that was possible. Francis Grandson, heavy man, made a hero part, Felix Shinlocks, quite effective. James E. Nelson as Captain Jollyweather was breezy. Flora Alveret, ingenue, is pretty. Joseph Driscoll, the juvenile, needs to practice restraint. Harland Winters played equally well the Southern planter, and Olof Wilbur Higby, stage manager, played the heavy part. This season's stock company surpasses that of last season at the Imperial.

The Odeon, with its German Stock company, offered Die Rabensteinerin, Ernest von Wilden Bench's last drama. The play deals with the feud between the last of the knights and the first patricians, who became bankers to royalty. Bertha Walden as Bersabe Rabenstein displayed her usual fine conception. Rael Birkholts as Bartoline Melser was a satisfactory lover. Fritz Ridalsch as Rabenstein did convincing work. Gerte Meteur achieved success with the difficult part of Felicitas Welser. Louise Pelham looked and acted well.

Havlin's offered On Trial for His Life, a melodrama which took well.

This week: Olympic, Otis Skinner in Your Humble Servant; Century, Grace Van Studdiford in The Golden Butterfly; Garrick, The Gay Musician; Imperial, Imperial Players in At Piney Ridge; American, The Rays in King Casey; Havlin's The Workingman's Wife.

On closing a very successful week at the Garrick, Maxine Elliott was entertained at the Country Club Sunday.

John Mason, of The Witching Hour, sought last week through the "Times" columns to enlighten the curious on sundry points concerning the theatrical profession.

E. J. Carpenter, who will manage the forthcoming Princess Theatre at Grand and Olive Streets, is touring the country in search of contrivances for comfort and novelty. The new house is expected to be completed about Jan. 1.

Ann Tasker, prima donna this Summer at Delmar Garden, has accepted the ingenue role in The Young Turk, Klaw and Erlanger's new production.

Tyrone Power, the Drainman of The Servant in the House, announced that he is studying a "cave man" role in a play dealing with the primitive. Power was last seen here as Ingomar to the Parthenia of Julia Marlowe.

Naomi Von Aachen, the promising young vocalist at the Grand last week, was soloist of the Natiello Band at Delmar Garden this Summer and went on tour with that organization. She plans a grand opera career. Impresario Henry Russell of the Boston Opera company, has been interested in her. This young singer reaches E flat with surprising ease. FREDERICK L. DOYLE.

SPRINGFIELD, MASS.

A Stubborn Cinderella Well Presented at the Court Square—Coming Attractions.

A Stubborn Cinderella was the pleasing offering at the Court Square 15, 16, revealing a novelty and musical comedy and a good set of people to interpret it. Harry Stone, Grace Edmond and Lester Crawford were especially effective. The Thief was played fairly well by a minor co. 18, 19. De Wolf Hopper had his usual good audience 20, when he appeared in A Matinee Idol, a comedy with songs, and the brightest thing he has ever had. Harriet Burt was excellent in the leading feminine part. Howe's moving pictures drew a large house 21. Byrne Brothers' Eight Bells, now catering to the second generation, as well as the one before, appeared 22. Paid in Full 23. His Name on the Door (premiere performance) 25, 26. Elsie Janis in The Fair Co-Ed 28. The Commanding Officer 30.

The Gilmore had the Rentz-Santley co. 18-20 and the Smart Set 21-23. Coming are the Serenaders and Queen of the Outlaw Camp.

Madame Sembrich is booked for the Court Square Nov. 15. Moving pictures of Cook and Peary's discovery of the Pole should be along soon. EDWIN DWIGHT.

STAGE TOPICS IN ROME

Aviation, Now Touching the Theatre, Is an Old Play Subject in Italy—Second Rate Opera Because of America's Demands—A Great Tenor.

Rome, Oct. 10.—Aviation is now touching the theatre, and the oldest human flyer known—Simon Mago, who lived in Nero's time—appears in Bolto's opera, Nerone, in a most artistic manner. By Nero's order poor Simon is to represent Icarius in the public circus, and to fly.

"Fly, if thou knowest how to fly!" cries the public to him. "Fly!" He is then dragged by force to a tower and thrown down. Even Sienkiewicz introduces Icarius in his "Quo Vadis." "Simon Mago's flyings," say Spiritists, "were only phenomena of levitation, and had a strong support unknown to-day. Even the medium Horne used to rise in the air in presence of the public." Simon Mago, however, rose in the air in a chariot of fire. His life is told in many Latin and religious works. There are older human "flying machines" than Simon Mago, but as they do not appear on the Italian stage they are beyond my pen to revive. Instead let us return to our own times, and this brings me to Traversi, who is finishing his new play, The Screen, which is in three acts and has only a few characters. It will probably be given first in Turin about the New Year. It is a merry piece in Traversi's best style.

I hear that New York will soon see Traversi's Modern Mundane Charity. The translation is due to an American lady who is in love with the Italian stage and has already translated some of d'Annunzio and Robert Bracco's plays.

Traversi is thinking of writing a play expressly for America. The subject of this play was suggested to him last year in New York, when he went there when the "beauty exhibition" was going on. Bertolozzi is writing a three-act comedy called The Hearth, and Zambaldi has finished his new play, Hiri's Marriage, which will be given in Rome in November by the Ando-Paoli-Gaudusio company.

Catalani's opera, Wally, has brought to the fore a young Roman tenor who has a magnificent voice and a perfect method. He was obliged to repeat every solo he sang. He is now in Barcelona. I hope you may soon have him in New York.

The Costanzi season will give us Wagner's Tristan and Yseult, Puccini's Bohème, Boito's Mefistofele, Verdi's Don Carlos, Mascagni's Iris, Bellini's Norma, Cilea's Adriana Lecouvreur, Leoncavallo's Maja and Fino's Festa Del Grano. We may also have Berl's Godouman and Electra, but this is not yet certain.

Unfortunately the Costanzi's resources are limited and the American concurrence is so great that only a second-rate company can be engaged. This winter, therefore is expected to be only a dull opera season at the Costanzi Theatre, incapable of giving lustre to the Winter season of Rome. Time has gone by when the Roman opera season was the first in the world's musical two hemispheres. There are still living some who remember the "Lights of other days," when even a ballet girl was a greater "draw" than a modern primadonna now is at any Roman Theatre. The best of our artists go to America and only those that America won't have remain here, to our sorrow and dismay.

An awakening, however, is expected for 1910 and 1911. Our best masters are now busy working for those years, and new masters are preparing to make their debut. Among these is young Pratella, who is going to bring out his first opera this Autumn in Bologna. Another youngster (Adolfo Gaudino) is going to bring out his first opera in Venice. Another first opera is to be brought out in Geneva, and still another first opera is by a young composer now in London and a friend of Boosey, the great music publisher. New works are also expected for operas by Mascagni, Umberto, Giordano, Cilea, Leoncavallo and Lamara, who are all working for Louzogno. Mascagni promises his Isabeau for Rome, in 1911.

Giordano's Festa del Nilo is also promised for Rome about the same time. Giordano is also writing an opera on the libretto of Madame Sans Gêne, and Mascagni is also writing an opera on Sardou's Cleopatra. Giordano's Mese Mariano will be given at the San Carlos of Naples in February.

A work which is being expected with great interest is the Festa del Grano, which won the Louzogno prize of 25,000 lire. This will be first produced in Turin and then at the Costanzi in Rome.

A very young pupil of Mascagni (Ricciotti) has also written an opera (Madonetta).

Puccini's Girl of the West will be given first in New York and then in Rome, in 1911.

Franchetti is writing a grand opera on an Indian subject, and this will be given first in Rome, in 1911.

Mario Costa promises an opera on "Captain Fracassa," which will be given first in Rome during Lent.

Zacconi has opened the Costanzi Autumn season with that nerve-racking play, Monte Cristo, which he plays so splendidly that we could encore the whole play, to see him again in it!

La Cena delle Beffe is still triumphant wherever it appears. Its author, Benelli, is writing another play, The King's Three Loves, which is said to be even stronger than the Cena delle Beffe. Benelli is now acknowledged to be the greatest dramatic author in Italy.

The 23d of last September was the seventy-fourth anniversary of Bellini's death, which was as sad as it was sudden. His agony was not consoled by a single smile or loving word. His mother was not near to smile at him and no loving word from the woman he loved reached him. Two friends, however, assisted him to the last in his little room at Puteaux, near Paris. These were Louis Huché and Joseph Hubert, who deserve to be remembered with Bellini himself. Only they were witnesses of his tragic end, for he knew he could not live, and yet he did not wish to die. Heine said that he dreaded death so much did he desire to live. Bellini's last victory on earth was The Puritan, given in Paris, and Rubini sang in it and "sang like a god." Bellini wrote to his uncle. It was given fourteen times, a thing unheard of in those days, when Parisians refused to hear an opera more than six times during the season. This was Bellini's last victory. He died soon afterward at Puteaux, a suburb of Paris, seventy-four years ago.

S. P. Q. R.

Gossip of the Town.

The Frivolous Bonnie Musical company came to a stand-still at Lafayette, Ind., Oct. 22. The manager could not be located. The Girl That's All the Candy followed at the Dryfus Theatre the next night, and Manager B. M. Garfield took the stranded company into Chicago with him and assisted them to pay their hotel bill.

Robert Mantell has long been contemplating the production of a play on Herod by an American author, but there has been such demand for his Shakespearean repertoire that this production has been delayed, and now, out of deference and in professional courtesy to Mr. Faversham, who is appearing in Herod this season, Mr. Mantell has concluded again to postpone his production till some near future date.

Mrs. Charles E. Blaney and her two sons, Charles E., Jr., and Harry Clay 2d, have closed their Summer home at Centre Moriches, L. I., and are in town for the Winter.

R. G. Knowles, before an audience of generous size and hearty in its approval, lectured at Carnegie Hall Sunday evening, his subject being another in his "Hudson Series," dwelling upon quaint Holland, Flanders, and France.

At the Berkeley Theatre Thursday afternoon, Oct. 28, a new version of Schiller's Joan of Arc will be presented under the auspices of the Jeanne d'Arc Suffrage League by a company headed by Madeleine Rives.

Marie Pavey, leading woman of Keith Stock company, Portland, Me., was recently tendered an ovation which she will long remember. Miss Pavey was showered with flowers, and among the numerous floral offerings was imbedded a jeweled fraternity pin, no name attached. One of the largest firms of Portland are now exhibiting a Marie Pavey dress, named for Portland's favorite, and with her permission it was shown for the first time during the opening season.

Robert Mantell on Wednesday afternoon, in Philadelphia, will add As You Like It to a repertoire of Shakespeare that is already formidable. He will alternate the roles of Orlando and Jacques in the comedy. This revival gives him ten of Shakespeare's plays and twelve of the poet's roles; for he plays both the Moor and Iago in Othello.

Alice Fischer, who is playing in The Fourth Estate at Wallack's, goes to her home in Cheyenne, Wyo., to vote. A temporary change in the cast will be made till her return.

His Name on the Door, a new play by Frank Lord, formerly an assistant district attorney, was produced last night in Springfield, Mass.

Jay B. Benton, Mirror correspondent in Boston, last week spoke before the New England women's press association on his recent aerial experiences.

Eleanor Miller has been engaged for and will open Nov. 1 with the Baker Theatre Stock company, Rochester, N. Y., playing second business and opening in The Girl and the Judge.

The Arington Stock company will not disband at Salt Lake City, U., but were forced to close their engagement at the Bungalow Oct. 24, to make room for vaudeville. This is not the fault of William Arington, however, as he had surrounded himself with a strong company and presented only good, wholesome plays. Since the leasing of the Bungalow he has made every effort to secure another theatre, but without success. His further plans will be recorded later.

Two hundred advertising men witnessed last night's performance of The Fourth Estate at Wallack's.

Percy Plunkett, because vaudeville, as he declares, is too "unsartin," is negotiating for Eben Holden, and if satisfactory arrangements are concluded he will appear in the title-role in that comedy shortly after the holidays.

Paul Armstrong's new play, recently acquired by Henry B. Harris and entitled Whom the Gods Love, is intended for the use of Robert Edeson.

Liebler and Company are considering for one of next season's productions a play called The Pompadour by Pauline Fredericks.

Max Rosenberg reports that rehearsals for the Clarence Bennett company production (Eastern) of Under the Polar Star are progressing splendidly, so far without change of cast. It will play Fall River Nov. 8, 9 and 10.

Eva Tanguay has withdrawn from the cast of The Follies of 1909. Disagreements with the management are said to be the reason, although there is said to be a possibility of her rejoining the company later.

The Shuberts have completed the cast of The City, the last serious drama written by the late Clyde Fitch, which is now in rehearsal under the stage direction of John Emerson and which they will produce shortly. The company includes Walter Hampden, Tully Marshall, Edward Emery, George Howell, A. H. Stuart, Helen Holmes, Mary Nash, Lucille Watson, Eva Vincent, Jane Gail and John Jex.

Currie and Gray's Eastern company presenting Texas has closed.

The date of the opening of Seven Days, the new play by Avery Hopwood and Mary Roberts Rinehart, which Wagenhals and Kemper are to present at the Astor Theatre, has been announced as Wednesday evening, Nov. 10.

The Grew Stock company opened at Joplin, Mo., Sept. 27, in The Heir to the Hoorah, followed by Alabama, Three Weeks, Bachelor's Honeymoon, Marble Heart, The Christian and What Happened to Jones. William A. Grew is supported by a strong and well balanced company, including William A. Grew, Jean Adair, Lloyd Ingraham, Smith Davis, Taylor Bennett, William Neff, Dan Ford, Arthur Malone and Sheldon Wilson, Alexander DeBeers, scenic artist; Mabel Cullen, Fay Browning and Maude Monroe. Forest Heyers is business manager.

Una Abell Brinker opened her permanent Stock company at the Nesbitt, Wilkes-Barre, Pa., Oct. 18, presenting The Man on the Box to S. R. O., and the same sign was displayed the entire week. Miss Brinker and company scored a great hit. Miss Abell Brinker as Betty, Carrie Clarke Ward as Mrs. Conway, and Hayden Stevenson as Lieutenant Robert Warburton being worthy of special mention. The play was produced under personal direction of Sedley Brown.

Willard Foster has rejoined the Van Dyke and Eaton Stock company at Michigan City, Ind. This is his sixteenth year with this company.

The Hittner company is booked for a six weeks' engagement at the new Majestic, at McAlester, Okla., and will open Nov. 8.

John Stoker plays Mr. Holcomb in The Harvest Moon.

Patty Allison, Dan Hanlon, and J. H. Daily are contributing to the success of the Crescent Stock company in Brooklyn.

Henry Crosby is on tour with the Kirk Brown Repertoire company.

Willard Dashnll is with Payton's new company at the Bijou, Brooklyn.

Joseph R. Garry has been engaged by George H. Brennan for the role of Lynch in The Clansman.

The Consolidated Lithograph Company, incorporated in New Jersey, is to be reorganized under the name of United States Lithograph Company. It will take over the property and business of many companies, whose total control of the theatre and circus bill printing of the United States is 90 per cent. of that of the whole country.

A meeting to discuss the establishment of a National Theatre as a memorial to Shakespeare took place Sunday in the Mansion House, London. The Lord Mayor of London presided. J. Forbes-Robertson, who is now playing in New York, sent a cable message to the Lord Mayor conveying his sympathy in the movement.

Hurtig and Seamon have appealed from the order of Judge Giegerich restraining them from using the title, "The Girl of the Moulin Rouge" in one of their theatrical posters. A preliminary injunction had been issued against them at the instance of Harry Lindley, manager of The Queen of the Moulin Rouge company.

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A VALUABLE MEDIUM.

In *Printers' Ink*, the influential journal for advertisers, D. Morris Jones, an actor, writes pertinently about advertising in theatrical papers, mentioning particularly THE DRAMATIC MIRROR. Among other things, he says:

Although an actor, I am very much interested in advertising, and I am surprised that the commercial concerns spending small fortunes in advertising their goods have never thought of making a direct appeal to the members of the theatrical profession.

Actors and actresses are to-day the best paid people in America. No high salaried advertising writer or advertising solicitor makes by half the sums paid to the recognized "star." I know of over one hundred stars who receive a larger salary than does President Taft. The average salary paid to the average actor or actress is from $75 to $150 per week, for a season of thirty-two weeks. How many men occupying important positions in business concerns get this salary? The vaudeville performer is even better paid.

To-day, in this age of wonderful achievements, several New York city banks and trust companies are doing what ten years ago was considered the acme of foolishness. They have men soliciting the deposits of theatrical folk.

I do not want to insult intelligence by saying that every one connected with the stage is enjoying prosperity. But, like a good salesman, a good actor commands a large salary. What I do claim is that the actor's chronic hardupness exists only in the mind of the professional joke writer.

And yet a perusal of recent issues of theatrical papers fails to show the advertisements of those concerns whose goods could be advertised with profit to the merchants in those papers.

Shaving soap and razors should be advertised in the theatrical papers, for no class of men must shave as often as actors. An actor who attempts to apply his grease paints before he is shaved will have the time of his life trying to remove it at the close of the performance. Business men may wear a beard or a mustache, but the actor must shave. Yet no manufacturer of shaving soap or razors has ever advertised in any of the recognized theatrical papers.

That actresses are the best dressed women in this country is proven by the fact that the first night performances are attended by dressmakers, milliners, corset makers, etc., for the sole purpose of getting ideas in regard to dress, thereby bearing silent testimony that actresses, to a great extent, set the fashions. The leading fashion journals illustrate and describe the gowns worn by actresses free of charge, and many of the daily newspapers do the same thing.

Neither do the manufacturers of toilet articles advertise in the theatrical papers, and, if they will tell me a class of women who buy more face powder, cold cream and other beautifying articles than actresses, I would be grateful for the information.

Every actor playing the role of a robber, burglar, detective, etc., must have a revolver, and the only concerns that have ever advertised in an amusement journal are the Hopkins and Allen Co. and the Iver Johnson Co.

But the strangest thing of all is that whiskey, wines and beer, and even cigarettes are not advertised in any of the theatrical papers. Every hotel and restaurant man in the United States makes special efforts to secure theatrical patronage, for when the profession has set its seal of approval upon a "lobster palace" that place is always a success.

None of the prominent trunk concerns are advertising in the theatrical papers, despite the fact that the actor spends the greater part of his life on tour. He always has two trunks, one marked "hotel," in which he keeps his street clothing. The expressman knows that the trunk marked "hotel" goes to the inn, and the other trunk, which is labeled "theatre," goes to the playhouse.

There are numerous articles that should be brought to the attention of the actor, who is always a liberal spender. Actors and actresses read the theatrical papers, for these journals print the news in which they are interested and which is never found in other publications.

Why has the advertiser ignored the actor? I cannot believe that it is prejudice against the profession, for we are living in an age of light and reason. What is the trouble?

There is business logic in the foregoing. But Mr. Morris is in error as to certain classes of advertising he names, for several of them have advertised in THE MIRROR, the values of which as a medium for all the lines of merchandise he names and many more are first class. In fact, the commercial advertiser who once employs THE MIRROR returns to it again and again when he does not steadily keep his announcements before its readers.

AROUND VARIOUS CIRCUITS

Business Continues Poor—Companies Closing—More Theatres.

Notwithstanding the general apathy to be found throughout the theatrical business of the country new theatres are being erected and old ones remodeled with the expectation of a prosperous season. The ratio of population is not increasing as rapidly as new theatres, and therefore the former theatre patronage of one or two houses in a small city is now distributed among double that number. The small vaudeville and moving picture theatre is the largest factor in decreasing the legitimate theatre patronage.

Aarons' Associated Theatres.

W. P. Delaney has leased the Grand Opera House at Fredonia, N. Y., and will adopt the four-a-month-policy. The house will open the last of October with The World and a Woman.

Reports from Franklyn Woodruff in The Call of the Wild indicate excellent satisfaction and good business.

The Climax company, playing this time, is giving the best of satisfaction to good patronage, most houses requesting return dates.

Reid and Enyeart have leased the Grand Opera House at Saxton, Pa., and it will be used to break the jump between Huntington and Cumberland.

Massena, N. Y., has a new theatre. E. F. Russell is the manager, and it opened Oct. 8 with The Isle of Spice, playing to $478.

The Stronger Sex opens soon with the original New York production and a cast headed by Nancy Avril, who will have Annie Russell's original role. The tour will be through New York, Pennsylvania, Ohio, and Michigan.

The Manhattan Stock company, organized by E. Walcott Russell, is arranging time over this circuit.

George Grenier has leased the Academy of Music at Williamstown, Pa., and it is his intention to play three good attractions a month. The town has a population of 5,000.

E. H. Haverly has leased the Temple Opera House at Lewistown, Pa., formerly operated by J. L. McKinney, and will be represented by this office. The house opened Oct. 4 with The Climax to good business.

Earl Burgess is arranging time for The World and a Woman company over this circuit.

B. C. Whitney's Broken Idol is being routed through the larger cities of Pennsylvania, New York, and Ohio.

A good idea, based on local managers' reports, can be gained regarding the following productions: The Call of the Wild, excellent; A Good Fellow very good, but light business; The Burglar, good and fairly good business; The County Sheriff, fair, to light business; The Climax, excellent; light business; Mabel McKinley, very good; only fair business; Girls Will Be Girls, good; splendid business; Graustark, very good and draws well as ever; Joe Horter, good; business light, but improving; A Hired Girl, reported poor; light business; Our New Minister and Isle of Spice, excellent business.

American Theatrical Exchange.

The Orange Theatre, Orange, Tex., was destroyed by fire Oct. 21 and necessitated complete cancellation of bookings. The theatre will be rebuilt as quickly as possible.

The new Opera House at Mart, Tex., will open Nov. 15. Clarence M. Fairchild will assume the management.

The Elk Theatre at Parsons, Kan., has been added to this circuit.

George Cohan is doing wonderful business through Texas. At Houston the receipts for one performance were $2,400.

Dave Warfield will be in Texas soon. He played to $5,200 at Atlanta, two performances, and is expected to do capacity business everywhere in Texas.

Charles Frohman is sending his productions over this circuit. The first company to open will be Maude Adams, who is booked from New Orleans to the Coast. Billie Burke will follow.

Salomy Jane, The Sweetest Girl in Dixie, and The Girl of the Sunny South have all canceled their time. Business is poor for the small companies, but good for the larger ones.

J. J. Coleman Circuit.

Fred La Comte, manager of The Flower of the Ranch company, was a visitor at this office during the past week. He is very much elated over the business the company has been doing and shows with pride a bunch of letters asking for return dates. They are booked in Louisiana, Mississippi and Arkansas.

Manager Nodine has decided he will not cancel his Southern time and go North. He had revised his bookings in Kentucky and will play Tennessee, Missouri, Arkansas, Louisiana, Mississippi and Texas. Steve King has charge of the booking.

Little Miss Muffet, in which Bertha Noss was starring, has closed in Pennsylvania, and Miss Noss has canceled all her time. It is said she will go out again playing the Southern territory.

Nettie Bourne in The World and a Woman, is making a most emphatic hit and establishing herself firmly throughout Louisiana to Arkansas. Her tour has been extended over through Texas and Oklahoma.

Erick Erickson, carrying a band and orchestra, has been booked during the past week in Missouri and Arkansas, beginning Nov. 9.

The theatre at Winnfield, La., under A. J. Hawley's management, is doing excellent business this season. The Sweetest Girl in Dixie last week played to the biggest receipts they have had since opening the first of August. Rowland and Clifford says: "If all the territory we covered was as good as Winnfield we would never close."

The Third Degree was placed in many Louisiana and Mississippi towns the past week.

The Servant in the House has been booked through Mississippi, Louisiana and Arkansas.

Eddie Delaney has added a band to his College Boy company and an improvement in his business has been evident in the smaller towns.

Paid in Full has cancelled its Mississippi time owing to change in route.

The Newlyweds and Their Baby has cancelled its Southern bookings. It is said it will close its tour.

The opera house at West Point, Miss., will not be opened this season. This office has been informed that necessary repairs were refused by the owner, and W. L. West refused to continue as manager.

Lionel Lawrence in Forgiven has been doing fair business in Mississippi.

The Final Settlement seems to be giving the best of satisfaction throughout Kentucky and Tennessee, but business is not good.

Tempest and Sunshine and The Cow Puncher, William F. Mann's companies, have been doing fairly well in Arkansas.

A. Q. Seaman will send his musical comedy, The Head Widow Brown, with an excellent cast and production, through Kentucky in December.

Burt's Southern Circuit, Inc.

E. E. Adams, manager of the Lyric Theatre, Lebanon, Tenn., is now booking through this office.

Marshall and Dillard have added the Opera House at Lewisburg, Tenn., to this circuit.

S. A. Goodloe, the new manager at Williamson, W. Va., reports good business.

Billy Burton, manager of the new Opera House at Welch, W. Va., advises that business has been splendid so far.

A. J. Scammon, the manager of The Real Widow Brown company, is arranging a Southern route over this circuit.

Charles Wuers is placing Billy the Kid over Southern time.

The Mabel McKinley company and Adelaide Stevens in Between the Acts are still playing to good business.

Laurinburg, N. C., is now on this circuit. The Opera House is managed by Phillips and James.

R. Voelckel claims satisfactory business for the Black Patti Musical Comedy company.

P. A. Dickinson reports the remodeling of the Opera House at Monroe, Ga., and that business so far is good.

The Heir to the Hoorah is receiving splendid press criticisms everywhere and calls for return dates.

The following lately added houses are now being booked by this office: Utopia Opera House, at Clinton, S. C., management of Dillard and Copeland; Opera House, at Opalachicola, Fla., management of H. C. Oliver; Opera House, at Lafayette, Ala., management of J. F. Fraser; Opera House, at Piedmont, management of S. L. Goldsmith.

R. K. Gregory has assumed the management of the Opera House, at Statesville, N. C.

SEATTLE.

Dustin Farnum at the Moore Heartily Applauded—The Exposition Closed.

At the Moore Dustin Farnum, with a good supporting co. presented Cameo Kirby Oct. 10-13 in an artistic manner before large audiences. In the cast were May Buckley, Nora Sheiby, Maud Hosford, McKee Rankin, Gordon Johnstone, Burr Caruth and others. The next attraction was Chauncey Olcott in The Ragged Robin 14-17, which was presented in a manner that evoked the hearty applause of large audiences. In the cast were Rose Curry, Mark Price and others. Blanche Bates in The Fighting Hope 18-23.

The attraction at the Alhambra was Eddie Foy in Mr. Hamlet of Broadway 10-16, which drew medium and large houses, which showed their appreciation of the performances by frequent applause. Same attraction 17-23.

At the Grand The Climax 10-16 was presented by a capable co. before large and medium audiences. The plot is based on the power of mental suggestion, and the play affords an excellent object lesson. In the cast were Ruby Bridges, Walter Wilson, Albert Latscha and Edwin August, who gave faithful delineations of their respective parts. In Old Kentucky 17-23.

A Midnight Marriage 10-16 was presented at the Seattle in a realistic manner before large audiences. In the cast were Neva West, Claire Sinclair, Eva Earle French, Anita Allen, Orral Humphreys, Edward Kellie, True Boardman and others, who contributed to the success of the performances.

At the Lois the D. S. Lawrence co. appeared in The Great Divide 10-16, which pleased large audiences. In the cast were Florence Chapman, Jane Vivian Kelton, Clara Beyers, Daisy Davra, Clark Burroughs, Alf. T. Layne, Fred Huebner, D. S. Lawrence, Carl Stockdale and other talent. Same co. in The Crisis 17-23.

At the Exposition Brazian Day 12 drew a large attendance. The reception of the Democratic leader was in the nature of an ovation. In the natural ampitheatre Mr. Bryan delivered two addresses before very large audiences, which showed their appreciation of his eloquence by frequent applause. The Fair will officially close at midnight 16. The event promises to be celebrated with great eclat and in a manner befitting the occasion.

BENJAMIN F. MESSERVEY.

DETROIT.

Amelia Stone Given an Enthusiastic Welcome—Rose Melville at the Lyceum.

An enthusiastic audience was on hand at the Detroit Opera House 18-23 to welcome Amelia Stone back to her native home after several seasons in other parts. She was seen in the chief role of the new operetta, The Singing Girl, which boasts an unusually clever chorus and some novel stage groupings. Little Nemo will hold the boards at this theatre next week.

The Blue Mouse drew fair houses to the Garrick 18-23. Gordon Mendelssohn, of the Detroit actor contingent, was happily placed in a well balanced cast of Shubert quality. Next week, Going Some.

Rose Melville as Sis Hopkins played her annual engagement at the Lyceum 17-23. Next week, The Wolf.

The particular bright spot of The Mardi Gras Beauties at the Gayety 17-23 was a little sketch in the olio, the creation of Ary Lewis himself, according to the programme, The Winner. Manager Ward, of the Gayety, announces a lively inquiry for seats for the Great Behman Show at this theatre next week, which show broke the attendance records at the house last season.

The Sam Devere co. at the Avenue 17-23 gave a spirited performance. An act called The Watermelon Trust was a feature of the olio.

The Girl from the U. S. A. was at the Lafayette 17-23.

Richard Lawrence, of the Garrick, is nursing some ugly scars on the hand. He endeavored to eject a troublesome dog from the theatre Wednesday evening and was bitten.

ELYP A. MARONI.

PORTLAND, ORE.

H. S. Northup Scored Big Triumph—Ground Broken for New Heilig by Blanche Bates.

Blanche Bates in The Fighting Hope opened at the Bungalow 11 and played for the week to good business. This was a homecoming for Miss Bates and she received a royal welcome. The Fighting Hope is a clean, interesting play, and Blanche Bates' art raised it to a memorable performance. Two scenes lend themselves to emotional intensity. These she played with consummate skill. Her support is uniformly good. Milton Sills as Burton Temple showed himself an actor of discernment and force. The lawyer, played by John W. Cope, was excellent and, above all, natural. All the comedy of the piece was made by the lawyer. The presentation of the husband was cleverly made by Wedgewood Nowell. The housekeeper's role was satisfactorily acted by Loretta Wells. The Three Twins 17.

The Sunny Side of Broadway was the attraction at the Baker 10-16. It would hardly be the thing to dignify this sunny affair with the name of a play with a plot, but there are plenty of funny situations. Max Bloom's interpretation of the Yiddisher was keen and his humor infectious. Al. Harrison as Michael O'Toole and J. E. Coughlin as Hennessey O'Brien pleased in their painful aspirations to become "collegers." Don Clark as the banker's son was one of the cheery spots in the play. The chorus was young and fresh and the songs catchy.

Donald Bowles, supported by an excellent co., will appear in The Prince Chap at the Baker 17-23. This will be Mr. Bowles' last appearance in drama, as he goes on the Orpheum Circuit next month. Monday evening, 18, will be a benefit for Mr. and Mrs. William Gleason, for several years members of the Baker Stock co.

It is reported from Oakland, Cal., that Portland's old-time favorite, William Gleason, is seriously ill, and much solicitude is manifested by his host of coast friends over his present condition and his future welfare.

The Ringmaster was the Shubert attraction at the Star 10-15 and was well staged and well performed by a full and well-trained cast. The scenic effects were pleasing, and considerable realism entered this story of finance of to-day, which is the Shuberts' final attraction at the Star. The title-role, taken by Frederick Montague, was portrayed most capably. H. S. Northup as John Le Baron scored the big triumph in his portrayal of his father's son. Alice Weeks gave a fascinating delineation of Eleanor Hillary.

The old Heilig Theatre has been remodeled and rebuilt and opened 18 as the Portland, with The Great John Ganton as the attraction.

The Athon Stock co. played The Flagship at the Lyric 10-16. As a good, old, rousing patriotic play, with scenes laid aboard ship in the navy, in old Kentucky, and in the Philippines, it cannot be beaten, and the Athon co. did it full justice. The Flagship introduced the co.'s new leading man, Will D. Howard, who had a striking stage presence and much ability as an actor. When Her Soul Speaks 17.

A crowd of 4,000 people witnessed Blanche Bates sink the golden spade in the site for the new Heilig, at the corner of Seventh and Taylor streets, this city, on the afternoon of 14. The ceremonies attendant upon the commencing work were very brief but impressive. Miss Bates was introduced by George L. Baker in a brief speech, in which he predicted a great success for the new steel and cement playhouse. It was particularly fitting that a Portlander, Blanche Bates, should upturn the first spadeful of earth in the excavation work, he said. Miss Bates has the distinction of starting the work on several big theatres. The laying of the cornerstone will be done by David Warfield. Miss Bates was born within eight blocks of the site of this new theatre.

JOHN F. LOGAN.

NEW ORLEANS.

The Lyric Now Without Opposition—Arrival of the French Opera Company.

A Gentleman from Mississippi was the attraction at the Tulane 17-23. A most competent co. interpreted the play and both seemed to please. Robert A. Fisher, Hans Robert, W. P. Canfield, Charles Norton, and James Gordon did the principal work intelligently. All others did their little well. David Warfield 24-30.

Now that the Dauphine has closed, by reason of poor business, Blaney's Lyric has no opposition and is doing a thriving business. The co. put on The Missourians 17-23 and the entire co. acquitted itself with distinction. The leads were played by Edna May Spooner and Frank H. La Rue most satisfactorily, and Ernest Evers in a heavy role did splendidly. The Girl and the Detective 24-30.

Joe Morris in Too Many Wives appeared at the Crescent 17-23. A good co. supports the star. A. G. Field 24-30.

The French Opera co. arrived direct from Havre 18 and began its engagement at the French Opera House 20 in La Juive.

In the case of the State of Louisiana vs. Lew Rose, who applied for a writ of prohibition, the writ was refused. Lew Rose, who manages the Winter Garden here, was arrested and convicted in the Juvenile Court of violating the child labor law by employing children under fourteen years to act in his theatre, and was subsequently arrested and charged with the same offense on another day, and then applied to the Supreme Court to enjoin the Juvenile Court from proceeding further in the matter on the ground that the question involved is now pending before the Supreme Court. The court held that the offenses were distinct and refused to order the judge of the Juvenile Court to stop the prosecutions until the final disposition of the matter by the Supreme Court.

J. M. QUINTERO.

MINNEAPOLIS.

Going Some Proved Entertaining at the Lyric—Cole and Johnson Amused at the Bijou.

At the Metropolitan A Gentleman from Mississippi, with Burr McIntosh and Will Deming in the leading roles, drew good houses and was well liked by playgoers. The Third Degree follows.

Going Some proved an irresistible farce at the Lyric and was welcomed by good sized audiences who enjoyed the hearty fun. John Mason in The Witching Hour follows.

Cole and Johnson were clever and amusing in The Red Moon at the Bijou and the big production drew well. Aida Overton Walker was a prominent figure in the support. Checkers next week.

The Nellis at the Princess followed the success of A Contented Woman with A Texas Steer and the revival appeared to please. An excellent performance was given and the co. appeared to good advantage. A Bachelor's Romance next week will be followed by Pudd'n Head Wilson, after which The Crisis is promised.

CARLTON W. MILES.

SPOKANE.

The Week's Offerings Pleased—John E. Young Made a Hit in Lo—Gossip.

Frederick V. Bowers and Jane Corcoran, assisted by Catherine Carter, E. E. O'Connor, Grace Hopkins, and Olivette Haines and a lively chorus, played to big business in Commencement Days at the Auditorium 10-12. George W. Park and co., including John H. Hazelton, were well received in Texas 13, 14. John E. Young scored in Lo 15, his co. includes Elizabeth Goodall, Dorothy Brenner, David Kirkland, and a large chorus. Dustin Farnum in Cameo Kirby 17-19. Madame Jeanne Jomelli, soprano, assisted by Marie Nichols, violinists, and Magdalene Worden, pianiste, direction of the Wagner Club of Spokane 20. Victor Moore and co. in The Talk of New York 24-26. Elks' Minstrels 28, 29.

Burt G. Clark and Mildred Johnson and a co. of dancers and musicians played to big business with In Old Kentucky at the Spokane 10-16. The members of the pickaninny band became prime favorites as the result of their concert at the Orphans' Home, where they played. Grace Hazard, with Robert Lett and Emilie Gardiner and chorus, in The Partisan Model 17-23. Lena Rivers 24-30. In Wyoming 31 Nov. 6. Forty-five Minutes from Broadway 7-13. The Girl at the Helm 14-19. The Honeymoon Trail 21-26. Primrose Minstrels, two performances.

Harry C. Hayward, manager of the Auditorium, was interlocutor at the Elks' Minstrel show at the Auditorium 28, 29, under the direction of Messrs. Draper and Miller. A chorus of 40 voices supported the 10 soloists, among whom were: H. W. Newton, Jake Hill, Will Clark, A. C. Pease, D. G. Black, Charles Eaton, and J. G. Fraser; also the Elks' Quartette. Hulda Hawkins' Ball is the title of the afterpiece. A street parade in full regalia was a feature on the opening day.

Charles W. York, manager of the Spokane, has secured a 25,000 candle-power searchlight to be installed on top of the building; also seven high power arcs in front of the house and an anchored balloon with an illuminated sign displaying the names of the attractions.

H. S. Tyler, head of the C. W. Parger shows in the West, wintering in Spokane, announces that operations next year will begin with a big street fair. The Parker shows have stored their paraphernalia at the Interstate Fair Grounds, where new animal acts are being prepared.

Jack Quinn, former stage-manager at the Auditorium, entertained a party of theatrical friends at a dinner 14. Present were Daniel Crimmins and Rosa Gore, of the Washington; A. Allen and Ada Gardner, of the Texas co.; Mr. and Mrs. Charles Quinn, Mr. and Mrs. Fred Thompson, Mr. and Mrs. Devereaux, and Mr. and Mrs. Scherfer. Mrs. Jack Quinn and her daughters were hostesses. Guests and host talked shop under the blue smoke of their cigars. The tables varied from the time the Shakespearean actors played California with red blankets for scenery to minstrel men who used burnt brown paper for blacking-up purposes.

Mabel Metz has been chosen soprano soloist in The Messiah, which will be presented under the direction of Professor Francis T. Woodward at the First Methodist Church the latter part of December.

Arrangements are being made for two or three concerts by the Russian Symphony Orchestra in Spokane next Spring, when it will make a tour of the Northwest. Among the soloists are: Sergius Rachmaninoff, composer and pianist; Mischa Elman, violinist; Mlle. Yolanda Mero, Hungarian pianiste, and Madame Mariska Aldrich, American contralto.

Nettie Leona Foy, accompanist and pianist, formerly of New York, Chicago, and Des Moines, who studied under Ossip Gabrilowitsch, pianist, has come to Spokane to make her home here.

Joseph Cohn and Robert Brown, of the Spokane Outdoor Amusement co., have practically completed arrangements for a Marathon race. Henri St. Yves, Johnny Hayes, John Marsh, Henry McLean, Juda, and probably Alfred Shrubb, will be brought to Spokane to compete for a purse of $10,000. The race will take place at Recreation Park.

W. S. McCREA.

OMAHA.

Madame Gadski's Concert Was a Treat—Grace Kennicott a Winsome Cinderella.

Madame Johanna Gadski was the brilliant offering at the Boyd 14. Her concert selections were most attractive and the engagement proved to be a veritable treat. The Red Mill, which has always been a favorite in this town, played to a fine house 17. The co. is not quite up to last year's standard, but the audience seemed to enjoy the music and the fun as much as ever. A Stubborn Cinderella opened a two-night engagement 18 and is doing well both financially and artistically. Grace Kennicott is most winsome in the title-role. She has a sweet voice and it is a pity that it is not a little stronger. Homer B. Mason made quite a hit as Mac. The chorus is large and energetic. The piece would be improved if they would leave out one or two rather coarse remarks that have been interpolated. Manager Monaghan has Marie Cahill 22, 23. The Girl at the Helm 24, 25. Mrs. Leslie Carter 26, 27. Henrietta Crosman 29, 30.

The Workingman's Wife was seen by a series of fair sized audiences at the Krug 14-16. Hanlon's Superbs opened a week's engagement 17 to a jammed house, hundreds being turned away. The co. is a large one and the leading parts well taken. Underlined: McFadden's Flats 24-27. The Red Moon 28-30.

The Burwood has been turned over to the motion picture management for the week of 17, with Prison Life at Joliet for the cheerful subject. We are promised Going Some 28, 29.

J. RINOWALT.

CLEVELAND.

Father and the Boys Welcome as When First Presented—News of the Week.

W. H. Crane delighted large audiences at the Euclid Avenue Opera House in Father and the Boys 18-23. Although seen here before, it was as welcome as the first time. Margaret Dale won much applause for her work. The American Idea 25-30.

Going Some, presented by a good co., was the attraction at the Colonial 18-23. The Bridge 25-30.

At the Lyceum My Partner's Girl held the boards 18-23. The Right of Way 25-30.

Barney Gilmore in Dublin Dan was at the Cleveland 18-23. The Girl from the U. S. A. 25-30.

Vaughan Glaser and his co. gave a good presentation of The Rose of the Rancho at Keith's Prospect Theatre 18-23. The Truth 25-30.

WILLIAM CRASTON.

THE MOTION PICTURE FIELD

LICENSED REVIEWS

PATHE'S GREAT FILM "DRINK" THE LEADING ONE OF THE WEEK.

But there Were an Unusual Number of Other Subjects of Exceptional Merit—Pictures by Biograph, Selig, Edison, Vitagraph, Urban, Kalem, Lubin, Essanay and Melies Call for Warm Praise.

It is no discredit to the other manufacturers to state that the chief film of the week is the Pathe double reel, Drink, from the novel of Emil Zola. It is a masterly effort and the favor with which it is being received is proof that double reels, where the subject warrants it, are entirely practicable. Selig's Millionaire Cowboy is a picture that also stands out as a unique achievement. The two Biograph reels are of the usual high merit of this company's work and Vitagraph's Cosette is specially fine, while the same company's Mexican's Revenge contains an unusual thrill. Edison's Their Social Education, by Mr. Townsend, is a charming light comedy and both Lubin and Kalem are credited with films of a very high class in Mignon and The Brother's Wrong. The Essanay comedy, The Widow, is excellent; the Melin comedy, For the Cause of Suffrage, is good for many laughs, and the Urban dramatic subject, Casting Bread Upon the Waters, has special elements of pathetic interest. Other films of the week were unusually free from ground for serious criticism.

His Last Love (Biograph, Oct. 18).—It is an extreme illustration of weakness of human nature that is taken for the theme of this picture, but strong pantomime must deal in extremes and His Last Love is, therefore, an effective subject. The scenes are laid in England some decades ago. A young man comes home from London and falls in love with the girl his elder brother is about to marry. The elder brother discovers the truth and withdraws his claim. The couple is married and in time a spouse of the wife arrives. The young husband straightaway falls in love with her and, although he struggles against his selfish tendencies, he gives away in the end. After the baby has come and the young wife is convalescing the guilty sister determines to go away. Her affectionate parting from the husband is discovered by the wife and the older brother. The husband declaring that he cannot live without the sister, departs with her and the church bells ring. The older brother is thus left with the infant child, which he adopts. Years after, the father returns to claim the child, now a young girl, but she has no love for him and he is condemned to go away without her. He is denied the affection of his own child. The setting is in the usual strong manner of the Biograph players and the settings and lighting effects are excellent.

No Man's Land (Selig, Oct. 19).—This picture is a substitution for A Tale of the Backwoods, which had been announced for this date. It is not up to the recent high Selig standard, and we can only believe that it is up and production that had been held in reserve. It is difficult to guess where No Man's Land is supposed to be located. It is like no place on earth that anybody ever saw except in a dream. An old white-whiskered patriarch with a daughter both dressed in skins, appear to be king and queen of some jungle people. Along comes a shipwrecked sailor and falls in love with the girl to the great anger of a benjamined spirited lover. The sailor is escaping with the girl when he is overpowered, and is about to be killed, but a party of sailors come ashore and rescue him along with the girl. As they are about to row away the old man jumps into the boat and goes along. We next see them in civilization, where the old man forgives the sailor and permits him to marry the girl. There are a number of rugged sea-coast scenes that make excellent backgrounds and lift the picture materially.

The Belayed Wedding (Pathe, Oct. 19).—There is the starter for a good comedy film in this picture, but it falls down at the finish and ends in nothing but a chase. A French magistrate having forgotten that he has engaged to marry four couples, runs fishing. The wedding parties arrive one after the other and the foundation is laid for some excellent comedy pantomime for which the Pathe players are famous, but when the magistrate has been sent for and arrives, all they do is to beat him up and chase him into the river, where he performs the ceremony for one of the couples.

Bob's Electric Theatre (Pathe, Oct. 19).—This is a trick picture showing miniature dummy figures going through a circus performance that offers nothing new in this line.

Haps and Mishaps (Lubin, Oct. 18).—There is no connected story to this film and none is intended. It is merely a series of accidental happenings, some of them natural in appearance and slightly amusing and the others forced and uninteresting.

The Major and the Judge (Lubin, Oct. 18).—The writer of this picture probably had a humorous story to tell but forgot what it was when about half way through. Of the players taking part, the Major and the Judge are fairly good, but the Major's daughter would pass better for his wife or mother. She is certainly too mature to represent a charming girl in a love comedy. The Major and the Judge are old time friends who have just renewed their acquaintance. The Major's daughter is in love with a young chap who does not meet with favor in the old gentleman's eyes, and he kicks him out of the house. The youth turns out to be the Judge's son, and when he tells papa the latter is properly indignant. At this juncture the Judge receives a note from the Major asking him to call around and marry his daughter. The girl disguises herself as a man and receives the Judge with boxing gloves. There is then much forced comedy business that falls flat in the midst of which the Major enters and the two old fellows start out to fight a duel; but they make a mess of it and forgive each other thus ending the trouble.

The Mexican's Revenge (Vitagraph, Oct. 19).—There is a real thrill in this picture. It is so strongly effective that the spectator involuntarily breathes a sigh of relief when it is over. A Mexican love story in which an American officer wins the heart of a Mexican girl leads up to the big situation. The girl's Mexican admirer, with his friends, waylays and captures the American and plans a diabolical death for him. The ingenuity of the proposed murder is so elaborate that we decline at first to accept it as plausible, but this feeling is only temporary. When we see a huge rock suspended over the prisoner, who is bound and helpless underneath, while a rope by which the rock is held is being slowly burned away by a fire which the plotters have kindled before departing, we find ourselves gripped in genuine suspense lest the rescuing party shall not arrive in time. But they get there all right and drag the American out from under just as the rock falls. After that the plotters are captured and the wedding takes place. The pantomime of the Vitagraph's admirable stock company is good and the scenic backgrounds are excellent.

A Dull Knife (Vitagraph, Oct. 19).—A laughable comedy incident is well carried out in this picture. A woman about to carve the ham for luncheon finds the knife too dull. She tries to be funny in this operation and makes a failure of it, but when she hears the bell of a knife grinder in the street and runs out with the knife held aloft to overtake the man, the amusing absurdity of the situation is at once apparent. Everybody she meets thinks she is a crazy woman running amuck and all flee before her. As she has some difficulty in catching the scissors man there is plenty of excitement, ending in a clever climax when the frightened people learn to their disgust the true object of her pursuit.

The Helpmate (Gaumont, Oct. 19).—The excellent Gaumont comedians have given us in this film another of their laughable dog subjects. A woman marrying a policeman is informed by the magistrate the conditions of the contract, one of which is that she must follow her husband. She takes the command literally and follows him on his beat, getting into various amusing difficulties, which only end with her arrest and her vow to never do it again.

A Husband's Strategy (Gaumont, Oct. 19).—This is a romantic costume comedy, light and pleasing, but the pantomime is scarcely of the effective strength usual with the French. For this reason the story appears to move slow ly. A country gentleman of the last century finds himself unable to win the affection of his wife. She is a romantic dreamer and gives him none of her attention. To cure her he disguises himself and serenades her under her window for many nights, until at last she reaches out her hand for her unknown admirer to kiss, only to discover that he is her husband. The strategy succeeds and the wife thenceforth is as loving as she should be.

Their Social Education (Edison, Oct. 19).—For delicacy of comedy pantomime this film is a notable one. It is the second of Mr. Townsend's contributions to motion picture literature, and it is fittingly produced by the excellent Edison players. A contractor and his wife, newly rich, are plain people until their daughter arrives home from Europe full of extreme notions as to the usages of polite society, which she tries to inculcate into her parents. She drills them in table and parlor manners until the father becomes so educated that he nearly ruins his business by disgusting his customers. He is cured, and his daughter along with him, when a dapper and affected little foreign count who is engaged to marry the girl, comes to his office to sign the marriage contract. It then appears that the count owns busts of tradesmen whom he has promised to pay with papa in law's money, and the old gentleman kicks the rascal out. After the family come to their senses the girl marries the good American partner of the contractor. The photography and settings are deserving of praise.

A Home Without Children (Pathe, Oct. 20).—The consistency and effectiveness of this picture appear to have been weakened by the changes probably made in it to meet the views of the censoring committee. As the story was originally written it is extremely strong, although it is not a new one. The pantomime is of the high class usual with the best French players. A married woman shows, by her actions, her deep regret that she has no children. She makes up for it by interesting herself in the welfare of various orphans. In collecting for an institution she runs across a woman who is taking care of a little girl not her own. The girl turns out to be the daughter of the childless woman's husband, and a letter and sub-title tell us that the girl's mother was a former wife of the husband, and that she is now dead. In reality there was probably no first marriage, or, if there was, the husband must have been a bigamist, as the mother's death appears to have taken place after the man's marriage to the childless woman. The wife is deeply incensed when she learns that the child belongs to her husband, but later she takes a nobler view of the matter and brings the little girl home with her.

Hunting Jack Rabbits in Hungary (Pathe, Oct. 20).—These realistic views of a large hunting party in Hungary hagging jack rabbits would have been better if those parts of the film showing the death struggles of the helpless animals had been cut to a minimum. Sensitive American women do not enjoy sights of this kind, and the Censoring Committee should not have passed it.

Casting Bread Upon the Waters (Urban, Oct. 20).—Very pathetic and affecting is this simple and well acted tale. A poor man is given a start in life as a produce vendor by a worthy couple. He grows rich, while his benefactors are overtaken by misfortune. The husband dies and the aged wife is being cast out into the street when the facts become known to the man they had befriended. He puts money into the same basket they had originally given him and sends it to the old lady in the nick of time.

Crown Prince of Germany Drilling Battery (Urban, Oct. 20).—The battery drills shown in this film are interesting and instructive, and the views showing the Crown Prince are remarkably clear.

For the Cause of Suffrage (Melies, Oct. 20).—No comedy film shown in a long time wins more laughter than this one. It is well carried out until toward the end, and the incidents are amusingly clever, although the propriety of one of them where the henpecked husband disguises himself as a woman and uses boxing gloves to pad out his shrunken chest may be open to question by some superexcitable people. The lady of the house is a suffragist and she entertains various kindred spirits at dinner. Later the women hold a meeting to which no men are permitted to come, but the husband dresses himself as a woman and is admitted. He makes a speech and is thrown out of the window, the film ending in a lively chase, remarkable for the large number of females employed after the manner of our stock friend, Lubin.

The Widow (Essanay, Oct. 20).—This is another of those excellent Essanay comedies and it is exceptionally well done. "The Widow" is a rare horse, and a man whose wife is gone to the country (hooray!) receives a note to come over and see the animal. While he is gone wifey comes home, finds the note and runs crying home to her mother. The mother at once takes charge of matters and secures a warrant for the husband's arrest for desertion. The warrant is issued by a police sergeant, which would hardly do outside of a film story, but it goes here, and the poor man is arrested. When it comes to a hearing before a magistrate the truth comes out, to the laughable disgust of mother-in-law.

A Woman's Wit (Essanay, Oct. 20).—Strongly reminiscent of a Pathe film called The Hand, this subject nevertheless offers some points of difference and is interesting. The wit of the woman, however, is not made as obvious as we would like to see. She comes home from the theatre and finds a burglar in her room. He is in hiding, but she discovers his footprints on the carpet. Pretending that she has not discovered his presence, she dances and sings while taking off her jewels, and manages to get into the next room, where she telephones for the police. From this on her game seems to be to keep the burglar waiting until the police arrive, and for this reason it is not quite clear why she opens the safe in the wall. As soon as she does so the burglar pounces on her from his hiding place and it would be all over if policemen did not enter at the same moment through every door.

The Expiation (Biograph, Oct. 21).—This is a very strong subject with a pathetic ending of an unexpected nature, and yet one that is possible in keeping with the character of the woman in the case, as indicated by the earlier scenes. She is married to a slave of drink, who misunderstands her attitude toward a friend of the family and kills himself, thinking that by living he is keeping her from the man she loves. A note left by the suicide reveals his reason for the act. The wife had in reality learned to love the friend, but she had smothered the love and the friend had gone away. Yet by an exaggerated sense of her responsibility in the matter she considers herself the cause of her husband's act. Being a Catholic, the seriousness of his crime is the greater in her eyes, and she determines to make amends for her supposed share in it by devoting herself to a life of prayer. The part is well represented in the picture, but perhaps the best bit of pantomime is that of the weak and struggling dipsomaniac.

Mignon (Lubin, Oct. 21).—This picture is the most successful effort the Lubin players have yet made in the line of higher class pantomime. It is a film that reflects great credit on the players and producers. Its atmosphere is faithful and the action strong yet natural. Mignon is a circus girl beloved by the clown, but she allows herself to be attracted by the wealth of an admirer, and is in danger of forgetting the honest love of the clown, when she falls asleep (it would not be a Lubin without a vision) and dreams of a life of abuse and neglect with the wealthy man as her husband. Before she awakens from the dream another circus girl, a rival for the love of the clown, is about to stab her, but is prevented by the clown in a scene that is admirable in its restraint from overacting.

Aunt Lena's Visit (Lubin, Oct. 21).—We have in this film another bad boy picture, of which there have been several recently. This one, however, is rather better than some of the others and is quite amusing. Aunt Lena arrives with her little daughter, and it is this daughter who comes in for the tricks of the two bad boys. Some of the tricks are overstrenuous to serve as a model for little boys in real life, but the film is none the less laughable, with the exception of the overacted nana, who has been mentioned before in these reviews.

The Cowboy Millionaire (Selig, Oct. 21).—Praise for this picture could hardly be too strong. It is the best cowboy comedy film ever reviewed in these columns, first because it tells a plausible and humorous story, and second because it is delightfully convincing, being free from any apparent forced effort to be funny. It opens in a Western town with cowboys in for a good time, doing fancy stunts on horseback. This scene alone is a feature. When the star cowboy receives a message that he has fallen heir to millions, the crowd swarms to the saloon to celebrate. A year or so later the cowboy millionaire is married and living in Chicago in style. Having had a surfeit of high society and longing for a change, he wires his

"SPECTATOR'S" COMMENTS.

The importance that is attributed to THE MIRROR'S reviews of the films of both Licensed and Independent companies may be fairly inferred by reading between the lines in the three trade papers in their references to this department of THE MIRROR. The *Film Index*, the Licensed organ, has been quoting THE MIRROR'S adverse comments on Independent pictures, carefully omitting the few good things that might be said. In referring to this, the *Moving Picture World*, which aims to be non-partisan, asks the *Index* to quote also the adverse comments made by "the same authority" on Licensed films. The *Moving Picture News*, violently Independent partisan, declares, however, that THE MIRROR is treating the Independents with "malice prepense." The fact is, and it is well understood by all these papers, that THE MIRROR aims to criticise where criticism is warranted and to give credit where credit is due. The mere fact that it has felt unable to conscientiously praise many of the recent Independent issues is no proof of "malice prepense." It is rather proof of lack of merit in the films criticised.

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At the same time it is conceded that there are those who do not always agree with the opinions of THE MIRROR reviewer. There are some people, for instance, who may admire the run of Independent pictures that have been issued for some time past. There is no accounting for differences of taste, and at any rate THE MIRROR'S reviews are but the opinions of single individuals, as all reviews must necessarily be. A certain actor of Indian blood who has appeared recently in a number of Indian pictures, Licensed and Independent, and who claims to have written a large number of film scenarios, takes exception to comments made by THE MIRROR on some of his stories and particularly on his knowledge or alleged lack of knowledge regarding Indian costumes, traits and customs. He appears to be a young man of intelligence and good purpose, and he has a perfect right to his opinions, however much they may differ from THE MIRROR reviews. But having offered his stories and his acting for public entertainment and approval, he has no right to object to public comment on the same. Indeed, he has invited that very thing, as do all others who assume to place their efforts before the public eye. It is only fair, however, to say of him that he points to but one instance out of a number where he considers THE MIRROR criticisms unwarranted as to Indian usages. In the other cases he pleads that the directors inserted their own ideas or that it was necessary for the purpose of strengthening the story to depart from the truth. It will be seen, therefore, that in this instance, for example, an apparent questioning of THE MIRROR reviews turns out to be merely a matter of opinion and not of fact. THE MIRROR claims to be reasonably accurate as to matters of fact. As to the soundness of its critical opinions, that is for THE MIRROR'S readers to decide.

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And yet, unfortunately, the infallible reviewer is yet to be discovered. It matters not how good his intentions may be, it is sometimes possible to be in error in a statement of fact, but when such an error is made the really conscientious reviewer will hasten to correct it. Such a case occurred in THE MIRROR reviews last week when it was stated in connection with the excellent Vitagraph film, The Diver's Remorse, that no diver could survive any length of time under water after having his air pipe severed, and that his rescue would be impossible in the manner shown, which was by means of another diver emerging from a submarine boat and carrying the helpless diver into the submarine. Highly improbable as this feat may appear to the average spectator, THE MIRROR is assured by the Vitagraph Company that it is not impossible; that the producers took the trouble to ascertain in advance that divers have been resuscitated after having had the air pipes severed under water as long as five minutes, which for the purposes of this picture would have been ample; also that the submarine *Plunger* is fitted with a compartment underneath by which men may emerge from and return to the submarine under water. Had these facts been known to THE MIRROR reviewer the film in question would have been pronounced in the reviews the best picture of the week, as it has elements of intense interest that make it entirely unique as a motion picture. It is perhaps true that the rescue appeared too improbable and that a caption in the film explaining the new improvement in submarines would have helped in clearing up the doubts of spectators, but this is not here alleged as an excuse for the reviewer's misstatement of fact. Critics and reviewers are bound to be reasonably sure of their ground, if for no other reason than that they insist on producers doing this very thing.

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The attention of the writer has been called to the fact that some exchanges supplying regular vaudeville houses with films for closing their programmes make a practice of furnishing the cruder class of "comics," such as chases, and the question is asked if this policy is not shortsighted. It is a matter that would seem to merit serious attention on the part of exchange managers. It has been argued that the "chase and smash" pictures are the kind that appeal to vaudeville patrons because they usually win laughter even more than in regular moving picture houses, but on the other hand it should be remembered that in vaudeville houses a large part of the audience usually gets up and goes out when the picture commences. Would this be true if the pictures were uniformly of a high class? Many vaudeville patrons still judge the entire moving picture field by the subjects they see in vaudeville houses. If the regular moving picture houses have seen their business increased by good pictures drawing the more intelligent patrons without in the least driving away the class that is pleased with any sort of subjects, would not the same policy in connection with vaudeville houses produce a similar effect? With all vaudeville patrons pleased with the pictures instead of only a portion of them, as at present, it would appear that nothing but benefit could result to the moving picture field.

THE SPECTATOR.

cowboy friends to come to Chicago on a visit at his expense. They come, bringing their horses with them, and Chicago is astonished by the sight. A trip on the millionaire's yacht teaches the boys that there is something more difficult than riding broncbos. Every man becomes seasick. Among other entertainments they are taken to the theatre to see a thrilling melodrama, and they become so excited that they shoot up the villain, breaking up the performance. At last they start for home, and a humorous scene in a parlor car is shown. A feature of this scene is the realistic sway that the car appears to have, and the theatre scene also is one of the most complete ever presented in a picture.

Drink (Pathe, Oct. 22).—This is the film d'art double reel, based on Emil Zola's famous novel, looked forward to with so much anticipation. It is worthy of all the praise that it was expected to call forth. In many respects it is the best film d'art yet produced by the famous players employed in this class of work by Pathe Freres. The adaptation from the novel is most skilfully done and the pantomime is so absolutely natural that we feel that we are living in the pages of Zola's masterpiece. The story is divided in two parts, each occupying one reel. The first one tells the story of Gervaise and her marriage to Coupeau after the break with Lantier, and the accident to Coupeau through the vile treachery of the jealous and envious Virginia. The second reel shows Coupeau becoming a victim of drink, his foolish bet with Lantier that he can drink eight glasses of brandy to the striking of the clock and his violent sickness that follows. The big scene comes when he has been discharged from the hospital, a helpless wreck, with the admonition that a single drink of brandy will kill him. The treacherous Virginia learns the warning the doctors have given and she substitutes a bottle of spirits for the harmless red wine. The attack of delirium tremens which results to the helpless victim is intense in its faithful portrayal, ending in his death and the despair of his wife, with the cynical Virginia hovering in the background.

The Lost Handbag (Edison, Oct. 22).—A lively comedy full of accidents and mishaps is presented in this film, without any forced clowning in the pantomime. Every laugh is honestly earned and there are many of them. A man starts with his wife for the matinee, the tickets being placed in her handbag, as they suppose, but in reality they have been dropped on the floor before they start. At the ticket station the handbag is accidentally dropped on the track, and then follows a series of difficulties in recovering it. Each time he is about to secure the bag it eludes him, falling first to an iron girder, then to the roof of a passing van and next into the hands of a boy, who runs with it and throws it into a wagon. At last it is recovered after a plunge into the water, and the bedraggled man goes home to find his wife, only to learn that it is too late for the matinee and his pursuit has been useless, since the tickets were at home all the time.

A Great Game (Edison, Oct. 22).—Rather interesting views of a ball game are alternated in this film with scenes among the spectators at close view, showing a number of comedy types of amusing nature. The subject, while not notable, is pleasing.

The Brother's Wrong (Kalem, Oct. 22).—This film shows fine pantomime in a fairly good dramatic story that runs smoothly and naturally throughout. Two brothers are in love with the same girl and the one who is favored is something of a scapegrace. Each time he wins a kiss he feels so good about it that he gets drunk. The other brother takes advantage of his inebriated condition to convict him of thieving by placing money in his coat and then charging him with the theft. The accused brother is banished and goes to sea. In the meantime the other one is about to die of consumption and confesses the wrong he has done. This scene is admirably carried out, the sick man acting the part convincingly and not developing any unexpected healthy strength in his movements. The end, of course, is the happy return of the wanderer.

Tickled to Death (Gaumont, Oct. 23).—Uncommonly laughable is this film showing the distressing experience of a poor fellow who is so ticklish that when anybody touches him he goes into hysterics. His wife starts the trouble by tickling him with a feather. He has a terrible time buying shoes, being measured for a suit of clothes and in other ways, and is finally knocked senseless by an automobile. The policeman thinks he is dead, but his wife happens along and brings him around by a few touches on his ribs.

Country Life in a Flat (Gaumont, Oct. 23).—This picture is probably a burlesque on some fad in Paris, and is hardly appreciated for its full worth on this side. It tells of a man who has filled up his fine apartments with foolish imitations of country life—garden, barnyard and hunting grounds. His servant pretends to be a dog and his dog is fixed up to represent a rabbit. It all seems rather foolish to the spectators, but could doubtless have been made acceptable by a sub-title at the commencement explaining the fad that was being burlesqued.

Cosette (Vitagraph, Oct. 23).—This third film in the notable Les Miserables series is the most humanely interesting one thus far presented. It shows Jean Valjean in stronger light and the rescue of little Cosette has a touch of pathetic interest that is delightful. The escape of the two from the ever pursuing Javert is also well managed with an elaborate setting showing the narrow streets of old Paris. The scene where Jean Valjean is secreted in the empty coffin, while realistic, would have been improved by an explanation by sub-title as to why the empty coffin happens to be there. However, there is no denying that a strong dramatic situation develops when Javert and his men carry the coffin to the graveyard, thus aiding in the escape of the man they are pursuing.

INDEPENDENT REVIEWS.

Bison, Itala, Warwick and Lumiere Releases Fairly Creditable Subjects.

Last week's releases of Independent films are of a higher average than formerly, containing four subjects that are fairly good, but the remainder are of the poor quality previously noted, and the four pictures mentioned are creditable chiefly in comparison with the other Independent releases.

Roosevelt's Route Through Africa (Warwick, Oct. 18).—Except for a few bad spots in the film, due perhaps to local weather conditions, this is an excellent travel subject, showing views in some of the regions in Africa visited by Mr. Roosevelt. Native dances and customs, and scenes along the railroad and points of interest are included, but it is wrong to consider the film a Roosevelt subject. It is nothing of the sort.

The Drunkard's Son (Hepworth, Oct. 18).—This is a poor excuse for a dramatic subject. It is full of inconsistencies and the actors only walk through their parts, except when they are making vows to heaven or explaining things to the camera. One instance of impossible action will suffice: Three crooks are plotting to hold up a young fellow who is carrying money away from a bank. They stand outside the bank in the public street, in full view of those inside or of any chance pedestrian, waving their arms in wild gesticulations, telling each other how they are intending to rob their intended victim. And this is seriously offered as motion picture pantomime. The chap with the money is the drunkard's son who has been given a job for stopping a runaway horse. He foils the robbers by producing a revolver at the moment when all seems lost. His prowess wins the respect of his drunkard father, who is one of the robbers and who straightway reforms and turns good.

Lobster Fishing (Paul, Oct. 18).—This is called an industrial picture, but it possesses small interest, being merely a picture of two men fishing from a skiff and catching nothing so far as can be seen.

Foolhead's Trousers (Itala, Oct. 18).—There is some humor in the idea on which the subject is based, but the Italian pantomimists seldom shine in comedy and they have failed to make the most of the opportunities offered. A man soils his trousers, takes them off and cleans them, hanging them out of a window to dry. A tramp steals them and they are stolen from him in turn, and in the meantime the owner starts out in a long overcoat to recover his property. He meets a lady and gentleman friend who take him to a restaurant for dinner, where he has great difficulty in concealing his true condition underneath the long coat. He is finally arrested and the thief with the trousers is also arrested, the picture ending in a general mix-up that means nothing of any consequence.

Berlin Jack the Ripper (Comerio, Oct. 18).—This is another failure of Italian pantomimists to produce any fun from a good idea. Climaxes that should be good for laughs fall flat because they are mismanaged. A chief of police, at a loss how to stop the mysterious crimes of a Jack the Ripper, advises the ladies of the city to carry a certain blinding powder to throw in the eyes of any one who may assail them. The result is that every woman throws powder into the eyes of every strange man she meets, winding up by powdering the chief of police himself.

Sardinian Brigand (Itala, Oct. 19).—This is a dramatic subject that can be conscientiously praised. The story is a strong one, with a big climax; the photography is good and the scenic backgrounds are picturesque and striking. The pantomime is also effective, although a little too theatrical. The tragic end, however, is morbid. A narrow bridge leads across a wild mountain torrent and across this bridge an old farmer expects the lover of his daughter to pass. The lover is a graceless scamp and the old gentleman plots to kill him by having the bridge break down with him. With a hatchet the old man weakens the frail structure, but instead of the lover crossing first it is the girl, and she is dashed to death. The old man then shoots the lover. The chopping of the bridge is not well represented. If it had been, the old man must have gone down with it himself. The title is also inappropriate, as there is no indication of a brigand in the story.

The Phantom Ship (C. and M., Oct. 19).—This is a picture of a black art vaudeville act produced by a party of acrobats. It is not badly done, although too long drawn out. The cabin and deck of a sailing ship appear in white against a black background, and the acrobats and the properties they use are white.

Man in Pieces (Itala, Oct. 19).—This is not so bad for Italian comedy, although it could have been better managed. A man is digging a sewer and a drunkard lies down on the pile of dirt, becoming partly covered up, so that only his hands, feet and head are left exposed. The town bumpkins think he is the dismembered remains of a dead man and the police and hospital authorities investigate. A foolish chase follows, in which nothing humorous is offered.

Winter Sports in Hungary (Waltzdaw, Oct. 19).—Skating and bob sledding scenes are shown that are only mildly interesting.

A Good Trick (Lumiere, Oct. 20).—This is a fairly good burlesque comedy picture, based on a humorous idea well carried out. A young chap being denied the girl he loves sets out to hang himself, but loses courage and fakes the suicide, arranging a strap around his body and hanging himself to a tree. He is discovered and the police, the mayor, the neighbors and finally the girl and her parents arrive in successive visits, the young man resting himself between times, and reserving his hanging position each time the increasing crowd returns. When he is at last cut down by the girl his vow to do it again brings the father to terms. Weak photography appears in spots, but on the whole the film is much better in this respect than the reel of the preceding week.

The Ogress (Lumiere, Oct. 20).—A senseless chase, badly bungled and managed, with no reference to humorous incidents, constitutes all there is to this film. A woman chases her two sons and is joined by the neighbors. They go over roofs and down chimneys, but they fail to show us even one funny fall. If the Pathe-Lumiere company desires to establish an American reputation it will carefully suppress such films as this one.

A Lunatic's Day Off (Great Northern, Oct. 23).—This comedy scarcely meets with the American demand for this class of work. A sappy youth goes to the country to regain his health and is supposed to do many foolish and funny things on the farm. They are certainly foolish, but only one of them gets a laugh, and that is when he turns the hose on the dinner party.

Iona, the White Slave (Bison, Oct. 22).—This film is, beyond question, the best effort we have yet had from the New York Motion Picture Company since Independent subjects have been reviewed in these columns. Indian atmosphere is well preserved and there are no apparent errors in detail. The acting, while not great, is natural and convincing, and

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Length about 380 feet. A comedy of unusual merit, showing the antics of a clever hypnotist.

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BIOGRAPH FILMS

Trade Mark

Released October 25, 1909

In the Watches of the Night

A Story of the Silver Lining of the Clouds of Despair

More torturing than the "rack" is desperation, for the being is in just as complete a state of helplessness. Furthermore, desperation almost invariably affects not only the desperate one, but all dependent upon him, making his anguish the more intense, for very often the sufferer could his quietus make without a qualm, were it not for the thought of those he would leave behind in a state of uncertainty. Edward Forbes, a mechanic, has had a siege of bad luck; out of work, with his little child dangerously ill. In the extreme of desperation he commits his first theft, but his wife insists that he return the loot. This he endeavors to do, and is caught. His captor will not believe his story and hands him over to a policeman, who happens to be an old friend. The officer learning the facts intercedes and saves the man not only from prison but from the committing of a greater crime—self-destruction.

Length, 996 feet.

Released October 28, 1909

Lines of White on a Sullen Sea

A Story of Unrequited Love

"Oh, the love of woman! No coldness, no neglect, no harshness, no cruelty, can extinguish thee!" These lines of William Carleton were never more forcibly exemplified than in this Biograph film story, which shows the unswerving constancy of a pretty fisher-maiden, who sacrificed her life upon the altar of unrequited love. Emily Brackett is wooed by two fishermen of the village, and rejecting the proffered engagement ring of Joe, accepts Bill, who places upon her wrist a bracelet which he locks, he keeping the key. In this manner they plight their troth. Bill leaves on a fishing trip and locates in a foreign port. Forgetting Emily, he marries another girl. Poor faithful little Emily is ever hopeful of his return, steadfastly rejecting Joe's repeated proposals. Thus she sinks into the depths of decline, and it is only a matter of a few hours of life when Bill returns to the village accompanied by his wife. Joe meets him and forces him to pretend that he has returned to fulfill his vow, that her last moments at least may be happy ones—indeed a charitable deception.

Length, 975 feet.

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the story is interesting. A little girl wanders away from a party of emigrants and is picked up by an Indian, who takes her to the Indian camp. She grows up to young womanhood and her relatives seek for her, offering a reward for her recovery. A cowboy finds her and earns the reward, but the Indians try to regain her by attacking the stage coach. They are at last defeated by the cowboys and the girl safely secured among her friends.

LICENSED FILM RELEASES.

Oct	23.	(Bio.) In the Watches of the Night. Drama	996 ft.
"	25.	(Pathe) Romance in the Andes. Col. Drama	558 "
"	25.	(Pathe) The Bogus Heir. Comedy	354 "
"	25.	(Selig) Briton and Boer. Drama	1000 "
"	25.	(Lubin) A Visit to Uncle. Comedy	506 "
"	25.	(Lubin) A Buried Secret. Comedy	445 "
"	26.	(Gaumont) The Old Lord of Ventnor. Comedy	764 "
"	26.	(Gaumont) Ambulance Ventilators. Comedy	197 "
"	26.	(Vita.) The Two Mr. Whites. Comedy	543 "
"	26.	(Vita.) He Fell in Love with His Wife. Comedy	435 "
"	26.	(Edison) The Lie. Drama	1000 "
"	27.	(Essanay) Maud Muller. Drama	
"	27.	(Pathe) The Gambler. Drama	699 "
"	27.	(Pathe) Grotesque Mix Up Comedy	220 "
"	27.	(Urban) Volcanoes of Java. Scenic	417 "
"	27.	(Urban) Awakened Memories. Drama	544 "
"	27.	(Melies) Cinderella Up-to-Date. Comedy	950 "
"	28.	(Bio.) Lines of White on a Yellow Sea. Drama	975 "
"	28.	(Lubin) More Precious Than Gold. Drama	975 "
"	28.	(Selig) The Senorita. Drama	1000 "
"	29.	(Pathe) Buffalo Racing in Madagora. Col. Sport	508 "
"	29.	(Pathe) Life Behind the Scenes. Com. Drama	446 "
"	29.	(Edison) All's Fair in Love. Comedy	415 "
"	29.	(Edison) The Three Kisses. Hallowe'en Story	500 "
"	29.	(Kalem) The Girl Scout. Drama	994 "
"	30.	(Pathe) Burglar in the Trunk. Comedy	506 "
"	30.	(Pathe) Mountebank's Watch Case. Comedy	407 "
"	30.	(Vita.) Entombed Alive. Drama	994 "
"	30.	(Gaumont) A Barrow Race. Comedy	357 "
"	30.	(Gaumont) The Song of a Cradle. Drama	647 "
Nov.	1.	(Bio.) The Gibson Goddess. Comedy	576 "
"	1.	(Bio.) What's Your Hurry. Comedy	403 "
"	1.	(Pathe) The Lonely Bachelor. Pathetic	636 "
"	1.	(Pathe) The Island of Ceylon. Scenic	344 "
"	1.	(Lubin) Brave Women of '76. Drama	530 "
"	1.	(Lubin) A Lesson in Palmistry. Comedy	405 "
"	1.	(Selig) The Witches' Cavern. Drama	1000 "
"	2.	(Vita.) Annette Kellermann. Novelty	539 "
"	2.	(Vita.) Adele's Washday. Comedy	432 "
"	2.	(Edison) Comedy and Tragedy. Drama	975 "
"	2.	(Gaumont) Don Quixote. Com. Drama	721 "
"	2.	(Gaumont) Mystic Melodies. Mystery	266 "
"	3.	(Pathe) Eat Your Soup. Comedy	512 "
"	3.	(Pathe) The General's Birthday Present. Comedy	341 "
"	3.	(Essanay) A Bachelor's Love Affair. Comedy	
"	3.	(Melies) For Sale, a Baby. Drama	600 "
"	3.	(Urban) The Tale of the Fiddle. Drama	734 "
"	3.	(Urban) Ursula, World's Fastest Motor Boat. Topical	237 "
"	4.	(Bio.) Nursing a Viper. Drama	920 "
"	4.	(Selig) (Title not reported).	
"	4.	(Lubin) Let Bygones Be Bygones. Drama	845 "
"	5.	(Pathe) The Prodigal Son. Drama	1017 "
"	5.	(Kalem) The Cattle Thieves. Drama	860 "
"	5.	(Edison) A Duel in Mid-air. Drama	750 "
"	5.	(Edison) Bill, the Bill Poster. Comedy	200 "
"	6.	(Vita.) From Cabin Boy to King. Drama	958 "
"	6.	(Pathe) Malicious Rival. Drama	607 "
"	6.	(Pathe) Cops on a Strike Comedy	351 "
"	6.	(Gaumont) The Warrior's Sacrifice. Drama	933 "

FILM D'ART FOR SUNDAY RELEASE.

Sunday, Nov. 14, Pathe Freres will make a special release of the film d'art Rigoletto, which is said to be a specially strong masterpiece in high class picture pantomime. Among the distinguished Parisian players appearing in the picture are M. Silvain, of the Comedie Francaise; M. Capellani, of the Renaissance; Mlle. Geniat, of the Comedie Francaise, and Mlle. Treuhanorva, of the Opera. The Sunday release is made because Pathe Freres have no other open date in their regular release days for some weeks to come, and there has been considerable demand among Sunday houses for first run pictures for that day of the week.

CHICAGO LICENSE SITUATION.

Pursuant to a call issued by Secretary Swanson of the National Alliance, a large number of Chicago exhibitors met Oct. 22 to take steps toward opposing the new city ordinance in that city, by which it is proposed to increase the city license. A committee was appointed to confer with the Aldermen and with the vaudeville managers.

KEENEY'S IN BROOKLYN FOR PICTURES.

Keeney's Theatre, in Brooklyn, has been taken over for pictures by a new corporation composed of James Madison, the sketch writer; Walter S. Dreffoss, Julius Miller, and others. The corporation is known as the Fulton Amusement Company.

CENSORSHIP BOARD SET RIGHT.

Secretary Collier Replies to Spectators' Comments in "The Mirror."

Oct. 23, 1909.

To the Editor of The Dramatic Mirror:

Sir.—Among the "Spectator's" Comments in The Dramatic Mirror of Oct. 26 occur some paragraphs which put the Board of Censorship in the embarrassing light of claiming all the credit and glory for the "uplift" of moving pictures in this country. The criticism in question is written in the right spirit and says some very true things, but we beg to point out:

That the members of the Board of Censorship have not been so egotistic as to think, much less to say, that they and they only were responsible for the improvement in moving pictures. On the contrary, they have repeatedly stated that the "moral" crisis in the moving picture business came before the censorship was established, and was immediately due to two events: (1) The public in New York and throughout the country became aroused to the importance of moving pictures and to the fact that, to say the least, they were capable of improvement; and (2) organization within the trade was effected of a kind that made the establishment of standards possible.

To clear up misconceptions the facts may as well be clearly put. When the New York exhibitors came to the People's Institute last March, and asked how they could put an end to the persecution to which they had been subjected by the city authorities, we told them "Establish a Censorship." They did this, and the original Censorship Board was ready to look at pictures. Now, what power had the Censorship Board? It had, first, the agreement of the Association of Exhibitors to reject any picture that was not approved. But behind this it had a power resting in public opinion and in the criminal laws of the State, to compel any exhibitor to reject most of the pictures likely to be condemned. Any exhibitor who had persisted in disregard of the censorship might have had his license revoked and might have been punished for violation of the laws against demoralizing exhibitions. Had any manufacturer at this time insisted on placing on the market pictures which the Censorship Board had condemned, he would have found that a sort of boycott would have been set in motion against him, for no exhibitor would have dared to show pictures which he did not know had been approved.

These are the facts, but they do not at all mean that the manufacturers were *coerced* into a censorship. On the contrary, the matter had been taken up fully a year previously with representatives of prominent manufacturers, who afterward became licensed, and they were interested and favorable in their attitude. But at this time neither the public mind nor the minds of manufacturers or exhibitors was prepared for censorship. I do not need to review in detail the developments which prepared the public mind and the mind of the trade for the Censorship Board.

From the first the censorship of pictures was done in the office of the manufacturers and every courtesy was extended to the committee. The whole point is that the Censorship Board was not forced on the trade by some outside authority, but was adopted by the trade as a means for enforcing standards on all members for the good of all. It was such a manifestly commonsense scheme that the trade and the public at large very quickly took it for granted and the movement became national instead of merely local. All the same, it is perfectly true that the Censorship Board has the power to make trouble for those who refuse to co-operate, and has once or twice made use of this power, and if it did not have this power it would become unable to help the trade itself in its attempts to suppress that minority of unworthy pictures which in the past did so much harm to moving pictures in the public esteem.

This is past history. At present the censorship, first nationalized by the licensed manufacturers, has become national for almost the entire output of pictures. The movement to create local Boards of censorship in various cities, which threatened to throw confusion into the moving picture business six months ago, has been checked. Every advantage has been taken of opportunities to remind the public that moving pictures are the purest form of the theatre in America to-day. The most important new work before the Censorship Board, possible only through the co-operation of the manufacturers, is the introduction of moving pictures into churches and other institutions, and especially the public schools. This will enlarge the market for moving pictures and will thoroughly and permanently establish the business in the esteem of the public.

As for the particular paragraph which you quote from a newspaper article to show that the Censorship Board is claiming credit not due, we would remind you that the statement is not quoted as coming from any member of the board and was a deduction on the part of the reporter from a narrative of past events identical to that given above. The Censorship Board has always maintained before the public that moving pictures were excellent, for the reason that the majority of the public wanted high-class things, and especially because the moving picture audience is a family audience. And the unique quality of the whole censorship movement, which has been held before the eyes of the public, is its co-operative in place of coercive nature.

Thanking you, Very truly yours,

John Collier.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, November 2

Miss ANNETTE KELLERMAN

In her physical culture exercises, diabolo playing, fancy swimming and diving displays.

A Positive Novelty

Approx. length, 539 ft.

ADELE'S WASH DAY

A real Vitagraph Comedy. Approx. length, 432 ft. THIS RELEASE A SURE MONEY-GETTER.

Saturday, November 6

FROM CABIN BOY TO KING

Something away from the usual run of subjects and a decidedly successful attainment. A THRILLING DRAMA AND ONE OF OUR BEST. Approx. length, 958 ft.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

VITAGRAPH NOTES.

An immediate special release by the Vitagraph Company of America will be poses of Judge Gaynor, the Democratic and Independent candidate for Mayor of New York, and the Hon. John H. McCooey, the candidate for President of the Borough of Brooklyn. The two candidates were taken in front of the Gaynor residence and show Judge Gaynor in characteristic action. It will be remembered that the motion picture exhibitors have adopted a resolution in favor of Judge Gaynor's candidacy because of his sane decisions in motion picture cases and this release is in answer to the demand for pictorial material.

The newest film de luxe to be put in hand at the Vitagraph studios is an elaborate production of Twelfth Night. This Shakespearean production will be one of the most elaborate releases ever put out by the Vitagraph and special scenery and all new costumes will be employed, while the interpretation will be in the hands of a special cast; several Shakespearean players of note have been added to the regular stock company for this production.

The walls are rising rapidly for the newest addition to the Vitagraph plant, the space gained being devoted to dressing room and costume storage purposes, with an experiment room for the chief producers, where they will be free from intrusion. The second addition will be begun in a week or ten days to enlarge the mechanical plant.

With the Life of Moses series and the new Twelfth Night productions in hand, all the paint frames at the Vitagraph studio are constantly in use and an average of two scenes a day are being completed, the artists working overtime in order to get all of the canvas on the frames in time.

The newest addition to the Vitagraph Stock company is a second protean boat to assist the original aquatic Fregoli in the Vitagraph private lake. The new arrival is a deep water craft which has had picture experience this Summer on Long Island Sound, where many striking marine views were made, in which it played a prominent part, notably in For Her Sake and The Fisherman.

AN INTERESTING COINCIDENCE.

An audience in the Star Theatre, in Aurora, Ill., recently enjoyed the novelty of seeing an old-time moving picture comedian in real life and pictured on the screen.

Ben Turpin, formerly employed with the Essanay Company, showed at the Star Theatre in a "Happy Hooligan" act. The picture following his act was the Essanay's Breaking Into Society, in which Turpin played the leading part. In this comedy the funny little man appears at his best and his antics caused much applause.

Though Turpin's double act was not announced, many in the audience recognized him in the picture and applauded as loudly as they had when he amused them as "Happy Hooligan."

KEITH AND PROCTOR TRY INDEPENDENTS.

Keith and Proctor have always run Licensed pictures, but in the Fifth Avenue vaudeville house a change has been made and Carl Laemmle's service is now closing the show.

Don't Throw Away Your Profits

If you start business with an inferior machine, that gives shaky and indistinct pictures, the same crowd won't go to your show twice—you're throwing away your patronage before you've gained it, and eating up your income on repairs.

The Edison Kinetoscope

is the machine on which you can depend to give the clearest, steadiest pictures, bring back the same crowd time after time and build you a paying business from the start. It requires fewest repairs, and will outwear any other motion picture machine made.

Write to-day for booklet giving full details, and a copy of the Edison Kinetogram.

EDISON MANUFACTURING COMPANY

64 Lakeside Ave., Orange, N. J.

MELIES RELEASES.

Attention is called to the Melies releases for Oct. 27 and Nov. 2, which were changed from the order in which they were originally announced. They are correctly given in The Mirror's list of releases.

INDEPENDENT RELEASES.

Oct. 25-30	(Ambrosia)	The False Oath. Drama	1000 ft.
" 25-30.	(Lux)	A Prince's Love. Drama	758 "
" 25-30	(Cines)	Dentist's Device. Comedy	128 "
" 25-30	(Lux)	Love and Vendetta. Drama	868 "
" 25-30.	(Stella)	A Would-Be Champion.. Comedy	350 "
" 25-30	(Duskes)	The Great Lottery. Drama	1046 "
" 25-30	(Lux)	The Strength of Love. Drama	668 "
" 25-30	(Itala)	Indian Phantasy. Mystic	235 "
" 25-30	(Stella)	The Brigand's Repentance. Drama	652 "
" 25-30	(Lux)	The Boating Party. Comedy	150 "
" 27	(Lumiere)	Sunday at Douarenez	...
" 27	(Lumiere)	The Plundered Museum	...
" 29	(Bison)	Mexican's Crime. Drama	1000 "
" 30	(Great Northern)	The Bracelet. Drama	823 "
Nov. 1	(Imp)	Love's Stratagem. Drama	...
" 2	(Powers)	Change of Complexion. Comedy	950 "

Film Import Company Releases.

Nov. 1	(Ambrosia)	Nero, or the Burning of Rome. Drama	...
" 2	(Eclair)	Honest John the Coachman. Comedy	...
" 3	(Centaur)	Brother and Sister. Drama	...
" 4	(Itala)	Napoleon and Princess Hatzfeld. Drama	...
" 5	(Le Lion)	The Witch. Drama	...
" 5	(Ambrosia)	A Very Attractive Gentleman. Comedy	...
" 6	(Le Lion)	Elephant Hunt in Cambodge	...
" 6	(Le Lion)	The Sack Race. Comedy	...

PICTURES IN NEW YORK POLITICS.

The Kalem Company announces that it has made a special film, posed for by Otto T. Bannard, Republican candidate for Mayor of New York, and the Patents Company has licensed the same for New York city exhibitors. The Vitagraph Company has done the same thing for Justice Gaynor, the Democratic candidate for Mayor, and John McCooey, candidate for Borough President of Brooklyn. The Moving Picture Exhibitors' Association has endorsed Mr. Gaynor.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Reading, Pa., the Parlor Theatre (Geo. W. Bennethum, mgr.): 18-21: Moving pictures of the Pittsburgh-Detroit championship baseball series to capacity houses.—The Palace (Frank M. Erickson, mgr.): closed its doors owing to poor patronage. This was one of the original picture theatres of this city.—The Empire, the latest addition to the already large number of picture houses here, opened 21 under the management of F. E. Stetler and Ben H. Zerr. The house will have a seating capacity of 500 persons, has side and rear exits and is handsomely furnished. A large electric sign has also been placed in position. E. C. Wright of Wilmington has been engaged to sing.—Business at the Victor, one of the most spacious as well as handsomest picture theatres in the city, continues brisk. Carr and Schad continue as managers.—Pictureland (Geo. W. Bennethum, mgr.) and the Mecca (H. Painter, mgr.), have not suffered by the increase in number of picture shows and still draws well.

At the Lyric, Elgin, Ill., Manager C. T. Smith has introduced the Auxedophone, which made a big hit. At the Temple, in addition to moving pictures and songs, Charles Hahn, comedy entertainer, was an added feature week of Oct. 18.

A new moving picture house under management of R. N. Stone, opened Oct. 10 at Tupelo, Miss. Independent films are used and business is fair. E. J. Silvey's theatorum continued to show first runs of Licensed pictures and illustrated songs Oct. 10-16 to good business, and the Olympic (H. Hess, mgr.) draws its share of patronage.

At Springfield, O., a new motion picture house, Fairyland, will be opened by W. O. Ziegenfelder (who is also part owner of Wonderland) about the first of November.

At Premier Scenic Temple, Portsmouth, N. H., business holds strong. Aside from the up-to-date films, Whitman's Fest Orchestra is a strong drawing card, and the female baritone, Gertrude Rea, is a big favorite. What was formerly known as the Theatre Premier, and which has been closed for a considerable time, is being thoroughly remodeled and will shortly be re-opened by Messrs. E. J. Young and Hal A. Little under the name of the Orpheum.

The new moving picture house at Opelousas, La., is called the New Elk.

Manager Wilcox of the opera house, Woodstock, Ont., has taken over the Idle Hour and will run daily bills of vaudeville and pictures.

At Logansport, Ind., Ark (W. H. Lindlay, mgr.): Moving pictures.—Grand (Kretz and Rife, mgrs.): Moving pictures and illustrated songs. A local quartette composed of Messrs. Kendricks, Woods, Chase and Martin, sing every Saturday night, and as a result the S. R. O. sign is always hung out on that night.

The Fulton Theatre, Johnstown, N. Y., which has been running under the management of J. W. Sisson the past eight months and was purchased by Rochester parties Oct. 16, and will be reopened Oct. 20, showing illustrated songs and moving pictures only. Mr. Sisson will shortly leave for some Western New York city, where he intends opening a picture theatre.

The Star at Lima, O., did good business Oct. 19-21, showing films of the world's championship contest between Pittsburgh and Detroit.

A new house will open at Janesville, Wis., Nov. 4 under the management of James Craidone.

At Chatham, Ont., Mr. Stein opens the Empire every Saturday and does a good day's business with his motion pictures.—The Princess (W. Harris, mgr.) keeps open all week and is doing well.

At Escanaba, Mich., both the Bijou and Lincoln are showing Licensed films to capacity houses daily.

At Lyons, N. Y., the Memorial Theatre (Bert C. Ohlman, mgr.) will run moving pictures on all open dates.

PLEASED WITH PATHE MACHINES.

In equipping the Circle Theatre for high class picture exhibition Manager Gane purchased two new Pathe projecting machines. He had previously put in two of the same machines in his New Manhattan Theatre, and the results were so satisfactory that he repeated the order for the Circle.

BACK FROM EUROPE.

Carl Laemmle and J. J. Murdock arrived from Europe last week on the same steamship. Both left for Chicago after a few days in New York.

DATES AHEAD.

(Received too late for classification.)

AS THE SUN WENT DOWN (Arthur C. Aiston, mgr.): Minneapolis, Minn., 31-Nov. 6.
BELLE OF JAPAN (Wm. Wamster, mgr.): Syracuse, Neb., Nov. 1, Nebraska City 2, Auburn 3, Salem 4, Table Rock 5, Tecumseh 6.
DALY BERNARD (A. E. Caldwell, mgr.): Port Huron, Mich., Nov. 1, Saginaw 2, Bay City 3, Flint 4, Owosso 5, Adrian 6.
DANIEL BOONE ON THE TRAIL (Eastern: Boone Amusement Co., mgrs.): Bloomington, Ill., 30, Peru 31, Streator Nov. 1, Mendota 2, De Kalb 3, Morris 4, Ottawa 5.
DUNCAN, G. M. (L. C. Zelleno, mgr.): Aurora, Ind., 25-27, Lawrenceburg 28-30, Springfield, O., Nov. 1-6.
EAST LYNNE (William H. Tully, mgr.): Canton, O., 27, Coshocton 28, Newark 29, Zanesville 30, Lancaster Nov. 1.
FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): Portland, Ore., 24-30, San Francisco, Cal., 31-Nov. 13.
GUY STOCK (Chas. J. Swan, mgr.): Frankfort, Ind., 25-30, Anderson Nov. 1-6.
HARVEY STOCK (Southern: L. A. Emmert, mgr.): Collinsville, Ill., Nov. 1-6.
HORTIZ, JOE (Chas. K. Knaup, mgr.): Christina, Pa., 26, Royersford 27, Hagerstown, Md., 29, Waynesboro, Pa., 30, Chambersburg Nov. 1, York 2, Gettysburg 3, Brunswick, Md., 4, Martinsburg, Va., 5.
IDOLS (Walter N. Lawrence, mgr.): New York city Nov. 1—indefinite.
JUST A WOMAN'S WAY (Co. A: S. W. Pascoe, prop.): Virginia, Ill., 26, Girard 27, Edinburg 28, Jacksonville 29, Paus 30, East St. Louis 31-Nov. 5, Mt. Vernon 6, Marion 8, Centralia 6.
JUST A WOMAN'S WAY (Co. B: S. W. Pascoe, mgr.): Rice Lake, Wis., 26, Cumberland 27, New Richmond 28, River Falls 29, Lake City, Minn., 30, La Crosse, Wis., 31, Spring Valley, Minn., Nov. 1, New Hampton, Ia., 3, Charles City 4, Waverly 5, Waterloo 6.
LENA RIVERS (Western: Thos. H. Sewell, mgr.): Bascobel, Wis., 30, Riceville, Ia., Nov. 2, Charles City 3, Osage 4, Delwein 6.
LORCH, THEODORE (Fritz E. Boone, mgr.): Denison, Tex., 24-31, Durant, Okla., Nov. 1-3, Ardmore 4-6.
LOST TRAIL (Wills Amusement Co., prop.): Alliance, O., Nov. 1, Canton 2, Niles 3, Akron 4-6, Youngstown 8-10.
OUR NEW MINISTER (Jos. Conyers, mgr.): Huntingdon, Pa., 26, York 27, Gettysburg 28, Frederick, Md., 29, Hagerstown 30, Frostburg Nov. 1, Cumberland 2, Winchester, Va., 3, Harrisonburg 4, Clifton Forge 5, Lynchburg 6.
PARK STOCK (C. W. Park, mgr.): Water Valley, Miss., 25-30.
PARSIFAL: Ardmore, Okla., 26, Wichita Falls, Tex., 27, Gainesville 28, Sherman 29, Denison 30.
PARTELLO STOCK (Eastern: Harry J. Leland, mgr.): Titusville, Pa., 25-30, Franklin 31-Nov. 6.
PEOPLE'S STOCK (Maurice Cunningham, mgr.): Leavenworth, Kan.—indefinite.
POWERS' COMEDY: Taylor, Tex., 25-30, Temple Nov. 1-6.
RED MILL (H. B. Emery, mgr.): Pittsburg, Kan., 28, Coffeyville 29, Carthage, Mo., 30, Joplin 31, Webb City Nov. 1, Sedalia 2, Hannibal 3, Moberly 4, Leavenworth, Kan., 5, Atchison 6.
STEWART, MAY (J. E. Cline, mgr.): Columbus, Miss., 26, Tuscaloosa, Ala., 27, Gadsden 28, Rome, Ga., 29, South Pittsburg, Tenn., 30, Huntsville, Ala., Nov. 1, Sheffield 2, Columbia, Tenn., 3, Bowling Green, Ky., 4, Russellville 5.
STURDY CINDERELLA (Eastern: Arthur J. Houghton, mgr.): Bridgeport, Conn., 26, Danbury 27, Pittsfield, Mass., 28, North Adams 29, Troy, N. Y., 30, Gloversville Nov. 1, Glens Falls 2, Amsterdam 3, Syracuse 4-6.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Fairmont, W. Va., 29, Clarksburg 30, Morgantown Nov. 1, Uniontown, Pa., 2, Connellsville 3.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Columbus, O., Nov. 1-3, Dayton 4-6.
VOGEL'S MINSTRELS (John W. Vogel, mgr.): Wellston, O., 26, Ironton 27, Jackson 28, Xenia 29, Lebanon 30, Union City, Ind., Nov. 1, Paulding, O., 2, Auburn, Ind., 3, Kendallville 4, Jonesville, Mich., 5, Coldwater 6.
WARFIELD, DAVID (David Belasco, mgr.): Baton Rouge, La., Nov. 1, Natchez, Miss., 2, Jackson 3, Vicksburg 4, Greenville 5, Helena, Ark., 6.
WILDFIRE (Harry Doel Parker, mgr.): Danville, Pa., Nov. 1, Hagleton 2, Pittston 3, Carbondale 4, Scranton 5, 6.
YANKEE DOODLE STOCK (George V. Halliday, mgr.): Mankato, Minn., Nov. 1-6.

THE RECORD OF DEATHS.

Colonel John D. Hopkins.

John D. Hopkins, who died Sunday at St. Louis, went to St. Louis twenty years ago from the East and built up a chain of amusement resorts in the Middle West. He was famed in theatrical circles as a promoter of continuous vaudeville and of amusement parks. Colonel Hopkins organized Hopkins' Transatlantics, a traveling vaudeville company, which was widely known twenty years ago. His first venture in St. Louis was to originate a new form of entertainment at the old Pope Theatre, now the Century Theatre, by inserting vaudeville numbers between the acts of the drama, using a piano instead of an orchestra, and cutting the admission prices to 10, 20 and 30 cents. At the People's Theatre, in Chicago, Mr. Hopkins built up a large following. For the past ten years he managed the Forest Park Highlands and similar amusement resorts in other cities. He controlled theatres in Chicago, New Orleans, Pittsburgh, Baltimore, Louisville, and Memphis. Mr. Hopkins was born in Australia, but came to America just before the Civil War, when he joined the Union Army. He leaves two daughters, Ethel and Emma Hopkins, both of whom are in vaudeville.

KALEM

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NEXT

Essanay FILM ISSUE

The Essanay Company offers the latest production from their Chicago studios.

A BACHELOR'S LOVE AFFAIR

(Length approx. 1000 feet)

A pretty little story of love that came too late. Don't fail to have it on your program.

READY, WEDNESDAY, NOVEMBER 3

ESSANAY FILMS SHOULD HEAD YOUR BILL.

Are you getting them?

ESSANAY FILM MFG. CO.

435 No. Clark St., Chicago, Ill.

Neil O'Brien.

Neil O'Brien, who died Monday, Oct. 18, was born in Australia fifty-five years ago, and came to this country thirteen years ago. Most of his work in America was done with Nat Goodwin, in whose plays he did the leading comedy roles for ten years. He accompanied Mr. Goodwin to London three times. For a couple of seasons he was with Lew Dockstader's Minstrels. Mr. O'Brien is best remembered for his Waddles in When We Were Twenty-one. He was a member of the Lambs. He leaves a widow, known on the stage as Eva Davenport, and a daughter, Mrs. John Levenson, of New York.

Funeral services were held at the Church of the Holy Trinity in Eighty-second Street last Thursday morning. Mass was celebrated by the Rev. Father Considine. The pallbearers were Bud Woodthorpe, one of Mr. O'Brien's closest friends for many years and an associate with the actor during his long service with Nat Goodwin's company; Fred Thorne, William Pruette, Dr. Tirrell, Frank Mayne, and Malcolm Bradley. The services were attended by a large number of professional people, including William Danforth, Edward E. Rice, Mrs. Frank Mayne, Ada Patterson, Wilmarth H. Post, and Alan Dale. Interment was in St. Raymond Cemetery in Westchester.

—

Harry D. Bradley, an actor of much ability and some repute before illness compelled his retirement from the stage, died at the Elks' National Home, at Bedford City, Va., Oct. 13. Mr. Bradley, who was about sixty-four years of age, was born in Portsmouth, N. H., and had a stage career covering many years. For six years he was with Lotta and for some time played a leading role in support of Nellie McHenry in M'Liss. His last appearance was about six years ago in In Old Kentucky, and it was in that play, in Jersey City, that the breakdown which made it necessary for him to leave the stage occurred. Interment was in the Elks' Cemetery in Bedford City.

Daniel Ladoux, who died Monday, Oct. 18, of a complication of diseases, was a violinist, and had been a member of the French Quartette.

FILMS LUBIN

Released November 1.

BRAVE WOMEN OF '76

We read so much about the Spirit of '76, but no credit as yet has been given to the BRAVE WOMEN OF '76. Our film is a fitting tribute to them. Length, 530 feet.

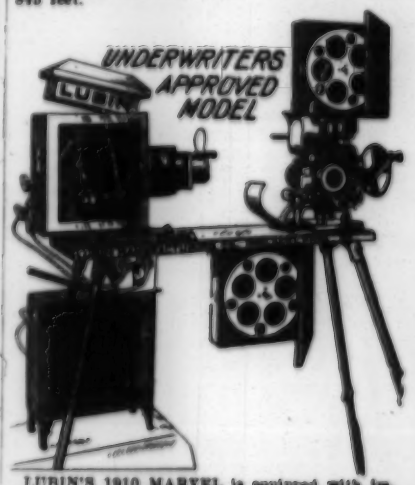
A LESSON IN PALMISTRY

A young lady has a fight with her best fellow. To make sure that he really loves her she decides to consult a Palmist. The young man, learning of her decision, impersonates the palmist and she soon learns that he really loves her. Length, 405 feet.

Released November 4.

LET BYGONES BE BYGONES

Having served a sentence for stealing, the ex-convict is taken into the house by Pastor to spend a night. From there he steals the golden chalice. He is soon caught and brought before the pastor, who promptly forgives him upon his promise to lead an honest life hereafter. He he does. One, however, who knows of his past life promptly informs all of his employers, and he is discharged from every place. It is then that his old benefactor comes to his aid. Length, 845 feet.



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BROOKLYN AMUSEMENTS.

Majestic Theatre Has Strong Bookings—Elks Night at the Montauk—Stock.

The Shubert bookings at the Majestic Theatre appeal strongly to the theatre-going public of Brooklyn. The Battle last week played to exceptional houses at every performance, and if last night's audience is to be taken as a criterion of this week's business The Rose of Algeria will duplicate this record. Victor Herbert's music is catchy and Lew Fields' production has left nothing to be desired in the way of scenery, costuming and effects. Every number was generously applauded by last night's audience, the particular hit of the night being Lillian Herlein's rendering of Barakeesch. Next week, The Man of the Hour.

Last night was a gala occasion at the Montauk Theatre. The Brooklyn Elks turned out to witness Brother Joe Weber's production of The Climax. All the boxes and practically the entire orchestra was taken by the Elks and their wives. Next week, In Hayti.

Polly of the Circus, with Edith Taliaferro in the leading role and supported by a very strong company, filled the Broadway Theatre last night. Edith bids fair to uphold the Taliaferro name. Next week, The Round Up.

The House of a Thousand Candles was the offering at the Crescent Theatre last night. Full justice was done E. M. Holland's former vehicle. Next week, A Contented Woman.

George Brennan's production of The Clansman broke all house records last week at the Amphion Theatre. This is one of the strongest attractions that has appeared in Brooklyn this season. Last night the offering was The Queen of the Secret Seven.

The Great Divide was the offering at the Bijou Theatre last night by the Corse Payton Stock company. The work of David Landau was worthy of mention. After many vicissitudes since the Spooners left this house, it looks as if Payton had come to stay. Mr. Payton has long had his eye on this house, and judging from last week's patronage the Western District will give him the same support that he has had in the other end of the town since he opened his Lee Avenue house.

The Forbes McAllister Stock company, offering for the week at the Gotham Theatre is Charlie's Aunt.

Payton's Theatre on Lee Avenue has for this week a bill Are You a Mason? to be followed by The Great Divide.

The Columbia Theatre is doing remarkable business. Manager Epstein's policy of presenting an entire new bill every Monday and Thursday evening seems to please the patrons at this house. Grace Cameron is the attraction for the week and plays the entire week.

Star, the Trocaderos; Gayety, The Knickerbockers; Empire, New Century Girls.

The Court Theatre attraction for this week is The Creole Slave's Revenge.

Vaudeville bills: Fulton, The Divine Myrma, Demaro and Bailey, William Dillon, Clarice Vance, Ed. Blondell and company, Anne Blancke and company, Morrow and Shellberg, Marimba Band, Bruno-Kramer Trio; Orpheum, Albert Chevalier, W. C. Fields, the Soug Shop, Motoring, Binns, Binns and Binns, George Austin Moore, Clifford and Burke, Alcide Capitaine, Veronica and Hurl-Falls; Keeney's, Arona Zeiter Troupe, Murphy and Francis, Martha King, O'Donnell Brothers, Four Wilsons, Lavell's Dogs, Harry Newman; Greenpoint, Mabel Hite and Mike Donlin, Middleton and Spellmeyer, Harry Leybourne, Ward and Curran, Rayno's Dogs, Sam Daly, Kelt and Du Mont, Gracie Emmett.

Anne Warner's The Rejuvenation of Aunt Mary filled the Grand Opera House last evening. The audience appreciated the many adventures of Aunt Mary in trying to adjust the scrapes of Nephew Jack. May Robson was splendid and Jack Storey as Jack was a treat. The supporting company was very good.

Keeney's Theatre has abandoned vaudeville. Mr. Keeney has sublet his lease to Madison, of moving picture fame. Beginning Monday, Oct. 25, there will be three bills daily. The house will be known as the Criterion Theatre. This house, since the destruction of the Park Theatre by fire, is the oldest house in Brooklyn, and has had a varied career, having been known as the Criterion, Proctor's, Payton's and Keeney's. The theatre is the property of Mrs. Etta Reed Payton, wife of Corse Payton.

VAUDEVILLE.

All the vaudeville houses in town report good business, and they certainly deserve the same, judging by the high class offerings for this week.

The Fulton, with Arthur Prince, has a splendid bill this week. Prince easily carried the honors of the night. Those old favorites, the Empire City Quartette, received a royal reception. The Seven Perezoffs gave a novel juggling act, with the stage set for a restaurant scene. A newcomer, Nelson Jackson, gave a very clever turn at the piano and was well liked. Sam J. Curtis in his sketch A Session at School made a big hit and kept the house in an uproar. Cartmell and Harris gave a farcical sketch called Merely an Accident, which served them well. Miss Harris' dancing was fine. Rembrandt, a cartoonist who works with an air brush, and Emma Krause and her Pickaninnies complete the bill.

The Orpheum has Yvette Guilbert for the headliner this week, and her offerings last night were fully appreciated by a crowded house. "I'm Seventeen, Come Sunday," was the particular hit of her programme. Lottie Williams and company in a one-act play from the pen of Edmund Day, entitled On Stony Ground, went well. Barnes and Crawford in a clever little skit called The Faker and the Lady scored, as did McKay and Cantwell. Raymond and Caverly made a hit and were called out repeatedly. The Avon Comedy Four in The New Teacher and Elaine de Lyle in a sketch called In a Billiard Room were good. The Italian Trio and the Juggling Ramsons complete the bill.

The Greenpoint has a well balanced bill, with Clayton White and Marie Stuart in Cherie for the leading feature. Other numbers that went well last night were Ed. Morton, Smith and Campbell and Swan Milligan.

NEW ZEALAND NOTES.

Many Repertoire Companies Are Touring the Island—Wellington Feels a Tight Market.

(Special Correspondence of The Mirror.)

WELLINGTON, N. Z., Sept. 16.—The Julius Knight Dramatic company opened its tour of the Dominion to a packed house at His Majesty's, Auckland, Sept. 6, with The Breed of the Treshams.

J. C. Williamson's New Musical company open a tour of the Dominion on Boxing Night with The King of Cadonia, to be followed by Havana and one or more new plays as yet not announced.

Allan Hamilton's Dramatic company is just finishing a very successful tour of the Dominion with A Message from Mars, In the Ranks, and Queen of the Night.

The Hugh J. Ward Comedy company opened what promises to be a successful tour of the Dominion at Invercagill, Sept. 6, with A Bachelor's Honeymoon. Other pieces in the repertoire for the big centres are The Fencing Master, The Man from Mexico, Vivian's Papas, and one or two other American and English successes.

Harry Rickards has decided to send another strong vaudeville combination on a tour of New Zealand, commencing at Auckland, Oct. 4.

The English actress, Beatrice Day, is now leading lady with the Julius Knight company. During her present visit she will be seen as Lady Margaret Carlyle in Monsieur Beaucaire, Maggie Brown in An Englishman's Home, Josephine in A Royal Divorce, and Lady Margaret Blakeney in The Scarlet Pimpernel.

The Wellington season of J. C. Williamson's pantomime, Jack and Jill, was good, but not up to the expectations of the management.

Judging from the slim attendance at the various playhouses in Wellington during the past few weeks, I am inclined to think that the money market is very tight.

Meynell and Gunn have decided in future to cut New Zealand from the tours of the leading companies under their management. They will confine their attentions principally to Sydney and Melbourne.

The Nellie Stewart Dramatic company's tour of the Dominion was nothing short of phenomenal. The houses were packed everywhere the company went. Repertoire: Sweet Nell of Old Drury, Sweet Kitty Bellairs, and As You Like It.

Bengough, the Canadian cartoonist and entertainer, is enjoying a most successful tour of the Dominion under the direction of Fred Shipman.

ANDREW SMART.

LOS ANGELES.

Fernanda Eliscu Made an Instantaneous Hit at the Mason—Personal Mention.

The Shubert attraction at the Auditorium 11-23 was Coriune in Mlle. Mischief, a tuneful Viennese operetta, with a splendid male chorus and a bevy of really pretty girls, most fascinatingly gowned. Coriune is well adapted to the role of Rosette and her rendition of "I lone some" in the third act brought her many recalls. Frank Farrington as Sergeant Dubaer is good and the role of the eccentric old Meilue could not have been placed in better hands than Charles W. Meyer's. The co. is doing a fair business. Sousa and his Band 25-30.

The Third Degree at the Mason 11-16, with Fernanda Eliscu playing the trying role of Annie Jeffries. Miss Eliscu is new to this city, but, if curtain calls count for anything, she has made an instantaneous hit. Her character work is a rare treat and most commendatory praise belongs to her. Paul Everton is cast as Brewster, the lawyer, and his interpretation is decidedly good. The role of Howard Jefferies, Jr., falls to the competent hands of Ralph Ramsey. The rest of the co. is satisfactory. Attendance satisfactory. A Gentleman from Mississippi 18-23.

A Knight for a Day, at the Majestic 10-16, is said to be good fun, but if memory counts for anything this piece did not make a very great stir here last Winter. Patronage for the week is fair.

A Society Pilot is the revival at the Burbank 10-16, with Lillian Burkhart, Alice Taylor, Margo Duffet doing excellent work and sharing honors. Mrs. Tom Oberle was given a warm welcome and Henry Stockbridge, Byron Beasley and William Verrance, not forgetting David Hartford, receiving much applause as a testimonial to their conscientious work. The Society Pilot is polite melodrama, with many good and interesting situations, and so far has always proved a house packer.

The Belasco is reviving and producing on a sumptuous scale Old Heidelberg. Although the piece ran for fourteen weeks at this house some time past it is still a house packer. Lewis Stone is playing to perfection the role of Karl Heinrich to Thais Magrane's Katbie, a part well suited and well taken by this popular actress.

The California Operatic Concert co., composed of Harriet Johnson, pianiste; Blanche Rugby, prima donna, and Rolan Paul, tenor, gave an invitation concert at Ebel Hall 15 to their many friends. It was an introductory concert and the excellent programme was made up with the best selections from Rigoletto, Mignon, Pagliacci and Romeo and Juliet. Miss Ruby was prima donna at the Royal Opera, The Hague, and Mr. Paul, recently tenor with the Boston Opera co. Miss Johnson is well known in Des Moines, Chicago and this city, and is a pianiste of more than ordinary ability. This well chosen co. will probably tour California during the coming season.

DON W. CARLTON.

CINCINNATI.

Henry Warner Scores in New Royle Play—Herschel Mayall Leaves Forepaugh Co.

CINCINNATI, Oct. 25.—Maude Adams finished by far the largest week's business of the season at the Grand Saturday night, and is succeeded this week by 'Way Down East, which opened to a good house to-night, although it has been played oftener in this city than any other drama of recent years. Otis Skinner in Your Humble Servant follows.

The Lyric has Henry B. Warner in These Are My People, by Edwin Milton Royle. The play is a sequel to The Squaw Man and was received by the first night audience with considerable enthusiasm.

The Walnut has My Partner's Girl for this week, opening yesterday to good business.

The Forepaugh Stock company at the Olympic is giving The County Chairman, with George W. Barbier in the role played originally by Maclyn Arbuckle. Herschel Mayall has severed his connection with the company and his parts are temporarily being played by Mr. Barbier and Ainsworth Arnold.

Heuck's has The Candy Kid, which has already been seen here on several occasions, and enjoys a wide popularity.

The Holden Stock company at the Lyceum is putting on a good revival of The Two Orphans.

Madame Sembrich appeared in concert recital at Music Hall Oct. 21, to an audience that completely filled the house.

People's has The Coney Corner Girls this week and Rose Sydell's London Belles are filling the Standard at every performance.

Rankin D. Jones, well known in the theatrical world as attorney for The Empire Circuit and other large interests, suffered a stroke of paralysis at his home in this city last week, but is now reported well on his way to recovery.

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J. M. Wood, of Chicago, the well known theatre builder, has been severely ill at the Bethesda Hospital in this city.

Recent bills of the German Stock company have been Der Grosse Kaufmann and Freudlings Lust.

H. A. SUTTON.

DENVER.

Billy Clifford Found Favor With Tabor's Patrons—Talk of a New Theatre.

Henrietta Crosman delighted large audiences at the Broadway 11-16 with her excellent presentation of Sham. Albert Brown, Gertrude Clemens and, in fact, every member of the co. deserves praise. Miss Crosman has lost none of the charm which made her the idol of Denver when she played here in stock several successive seasons some years ago.

Two fine concerts were given by Sousa's Band at the Broadway Sunday afternoon and evening. The International Grand Opera co. 18-23. The Soul Kiss 25-30.

At the Tabor, Billy Clifford, featured with The Girl at the Helm, won great favor. The Man of the Hour 17-23. The Royal Chef 24-30.

The Van Dyke Stock co. is playing to crowded houses ten times a week at the Curtis. A Fighting Chance is the current bill and exceptionally good work is contributed by Virginia Jaffray, Walter McCullough, Earl Howell, Bertie Van Dyke, Dick Tracy, and little Clara Dalton.

The site of the old People's Theatre was sold for $110,000 last week. The stone walls have stood for the past fifteen years, since the theatre was burned. Clay Clement, George Wessels, Allene and Edith Crater were members of a stock co. playing there at the time. The William Morris Vaudeville Agency negotiated for the purchase of this property, but finally decided to take a corner at Sixteenth and Court, which is a fine location, being only a couple of blocks from the Broadway.

MARY ALKIRE BELL.

JERSEY CITY.

Edith Taliaferro Greeted by Crowded Houses—Plans for New House on the Hill.

Edith Taliaferro drew crowded houses at the Majestic 18-23 to see her in Polly of the Circus, and the engagement was one of the most satisfactory seen here this season. It was a fine production, and Miss Taliaferro played the part of Polly in an artless, pleasing manner. Her support was of the best, notably Francis Gheen as the minister, James Cherry as Deacon Strong, Edward Poland as Toby, Frank McGlinn as Big Jim and Mattie Ferguson as Mandy. One real strong part was that of Barkin, the circus manager, done by Edwin Boring. The scenic effects were fine. Cecil Spooner in The Little Terror 25-30. The Clansman Nov. 1-6.

A rumor that Corse Payton had secured a long lease on the Academy of Music here is denied.

John H. Bones, who has been treasurer for Manager Frank E. Henderson's theatres many seasons, is a grandfather. It happened 17.

Architect William H. McElfatrick has completed plans for the new theatre to be erected on the hill here.

William H. Black is now doing advance work for Dr. Cook, the Arctic explorer.

WALTER C. SMITH.

TOLEDO.

Mary Jane's Pa at the Valentine—Little Nemo Pleasing to Old and Young.

The Ringmaster was the offering at the Auditorium 14-16 to poor attendance after first night. Deutches Operette, with Emile Berla 21-23. The Witching Hour 28-27.

Harry Bulger in The Night of the Fourth 13-14, failed to please at the Valentine. Henry Dixey in Mary Jane's Pa 15, 16, pleased good houses. Little Nemo 17-23 made a hit with the grown folks as well as the children.

The Girl from the U. S. A. 14-16 drew good business to the Lyceum, followed by Ward and Vokes 17-20 in the Promoters. The Right of Way 21-23.

The Belman co.'s offering at the Empire drew crowded houses 17-23 and pleased.

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THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

PRODUCTIONS MADE IN NEW YORK AND ELSEWHERE DURING THE WEEK.

Thomas E. Shea's Appearance—Remarkable Juggling Act at the Colonial—The Svengalis Make Debut at the American—The Keatons Return—Other Presentations.

Thomas E. Shea and Company.

In a one-act playlet, written for Mr. Shea by Channing Pollock, the legitimate actor made his first metropolitan vaudeville appearance of the season at the Fifth Avenue Theatre last week. It is some time since this actor has played in the vaudeville houses, and if his offering is a criterion of what he might present in the future it is to be hoped that he will remain in his own field of acting. Mr. Pollock has written many plays and playlets, some of which have had the stamp of true dramatic worth and of public approval as an award. But this latest attempt is beneath serious consideration. He has taken an "historical" incident in the life of Napoleon, just prior to his crossing the Alps to meet the allied armies, which famous campaign finally placed him upon his self-created throne of France. The scene is in a room of the palace at Malmaison, where the Duchess Guiche and her brother, Metabra, are plotting for the destruction of the First Consul. Napoleon is already suspicious of his woman guest and he tells his wife, Josephine, of his fears, also warning Fouche, his famous Minister of Police, and his secretary, Bourrienne, to be on their guard. Mr. Shea's conception of the great general is interesting, it being quite apart from that of most historians, who have pictured him as a cool, keen and calculating man, quick to think and quick to act, but always with swift, yet quiet, action. Mr. Shea's Napoleon is a man of explosive and melodramatic personality, who rips out long speeches in a true thespian manner, ever with his eyes to the gallery. He kept him pacing from room to room, always carrying a map, and always informing every one about him of what he was planning to do and of his great ambitions to become an emperor and to make France the greatest nation on the earth. Duchess Guiche offers him a snuff-box containing a poisonous powder, protesting her love for the general on her bended knees. As he left her, following this scene on Monday night with a grandiloquent speech ending with these words, "I love my Josephine!" three men in an upper box called forth in unison, "But oh you Duchess!" the reply being quite apt and causing a laugh that must have made the comedy acts on the bill jealous. The Duchess then writes a note to her brother informing him of Napoleon's plan to cross the Alps and intercept the onward marching enemies, the conspirator receiving it beneath the window of his sister's room in a garden, he being captured there by Fouche. The final curtain is "accomplished" in a most "thrilling" way. Napoleon seizing the Duchess by the wrist and accusing her of treason, informing her that her heart through its pulse beat informed him of her guilt. An orchestral rendition of "The Marseillaise" was interesting inasmuch as Napoleon forbade its being played upon the streets of Paris. The usual number of forced curtains were tendered Mr. Shea and the gallery applauded the "star" more than generously. The cast was as follows: Malabra, James J. Cassady; Fouche, Spencer Charters; Bourrienne, William H. Barwald; Duchess Guiche, Violette Kimball; Josephine, Charlotte Burkett.

Carter De Haven

Personality never had a better opportunity of proving its true value as a stage asset than when Carter De Haven made his initial single appearance at the Fifth Avenue last week. He is appearing alone, with the assistance of Hansi Hanke, a pianist of exceptional ability, who acts as accompanist and soloist. A plush drop in two is utilized, a grand piano being at stage right. Mr. Hanke first played "Rustling Spring," by Sinding, the selection being warmly applauded. He wore a black velvet suit, with knee breeches, lace shirt and frills, and carried a fan, but the audience accepted him as an artist and not as a "lady agent." Mr. De Haven, in a black frock suit, was greeted with a generous reception, replying with an apt little speech, in which he described the various kinds of actors upon the stage, with especial regard to their efforts to please and their awards therefor, then telling what he would do, closing with these words: "I am a fair comedian and a fair singer. I am a very good dancer, and I wear good clothes. I know this for I pay the bills." The speech served as a novel way of opening his act and after his rendition of "I'm a Member of the Midnight Crew" he was applauded as few artists are. During a costume change Mr. Hanke played the sextette from Lucia with his left hand, accomplishing the feat in a way deserving of nothing but praise, not merely because of its novelty, but quite as well because of its truly meritorious rendition musically. In a gray sack suit, single breasted, straw hat and carrying a stick, Mr. De Haven sang a most catchy new song entitled "The Little Town Across from Jersey City," again being awarded with almost deafening handclapping. Then Mr. Hanke played the Moszowski waltz, while Mr. De Haven made his next change in view of the audience, the curtain being drawn in the centre, while two pages assisted him. This part of the act can be improved, as it is a bit slow and the boys are not "sure-fire" dressers. Nevertheless the business pleased. The change consisted of a sort of Buster Brown suit of white, wig, etc., the singer making his entrance on a white polar bear. The song was called "Oh, Gee, I'm Glad I'm a Boy," and, like the others, it pleased immensely. During the next change the pianist rendered "Caprice Espagnol." The last part of the act consisted of a medley of popular songs which Mr. De Haven has rendered in the past, the singer wearing an immaculate dress suit which fitted as only his clothes do. His songs included "If I'm Going to Die I'm Going to Have Some Fun," "Oh, You Candy Kid"; "I've Got a Girl," and the patter song, "I'm Never Going to Waltz Again," which closed the act with a perfect furor of applause. Again and again he was called out, finally having to respond with a brief speech of thanks. It is needless to say that Mr. De Haven's dancing was thoroughly enjoyed; in fact, his work in this direction was so delightful that it may be classed as a bit of art, pure and simple. Mr. De Haven improves with age—may he live long!

Lottie Williams and Company.

Lottie Williams presented a one-act playlet entitled On Stony Ground, by Edmund Day, at Proctor's Theatre, Newark, N. J., Oct. 18-23. To begin with, Edmund Day has written a good story that embodies a great deal of comedy and pathos enacted in twenty-four minutes. The scene is in a cheap restaurant in Pell Street, New York. The role assumed by Miss Williams is that of a self-reliant young waitress, Katie, who has received nothing but hard knocks during her short life. In early childhood she and her younger sister were left orphans, and consigned to an asylum. One day a couple adopted the younger sister, Lucy, and Katie was left to fight her own battles in the slums. For years she has yearned for that sister, who she knows was adopted by the wealthy couple, but of whose whereabouts she is ignorant. She finds her at last in the betrothed of a young artist, and whose interest in Katie had been mistaken by the latter for love. Katie had just "turned down" the manly plumber, who adored her, but when she saw her great mistake in which she had been laboring, loving a man who, being engaged to a lady of refinement and having no idea the little waitress felt toward him in such a manner, she decides that her faithful Jimmie is good enough for her and that "the plumbing business wasn't so bad after all." Mr. Day was clever enough to write a story that is somewhat different. Instead of it ending as one would suppose he did not spoil the happiness of Lucy and the artist by enlightening them as to the true origin of the girl adopted. Katie sees the sister, but does not make herself known, asks for a kiss and is satisfied. Katie's vocabulary is "the limit," and one would wonder who coined it. Many an actress would portrait Katie a regular "stage tough girl," but not so with Miss Williams; she is a likeable girl who, had her environments been different, would have been loveable. She never leaves the character, never over acts and seems thoroughly at home with the role. As Jimmie, the plumber, James Cruze was excellent; his work showed a carefully studied rendering of an honest working man, who, like Katie, was reared among the lower class. Morris Foster, as the artist, played his small but important role in an easy and finished manner, being gifted with a good voice and appearance. Malvine Arment was charming as Lucile. Her scene with Katie was finely enacted and made a good impression. Miss Arment made a striking contrast in her white street dress, to the plain blue gingham worn by the waitress. A word must be said of the man who enacted "the cook," who, not only "threw out" the hash but the rendering of his lines in a true Bowery fashion. Mr. Day may be congratulated upon giving the public a pleasing little playlet and Miss Williams a vehicle that will carry her right to the hearts of her audiences. If five curtain calls and every line taken up means a success, Miss Williams has scored a great hit.

GEORGE S. APPLEGATE.

The Three Keatons.

Returning to New York after an absence of several years, the Three Keatons, including Joe, Myra, and Buster, were received with undoubted signs of cordiality by the Victoria Theatre audiences last week, on Thursday afternoon the trio being welcomed with a generous round of applause upon their first appearance. Although the act is along the same broad comedy lines as when it served to amuse audiences at Keith's Union Square Theatre and Tony Pastor's some years ago, it has been brought more up-to-date and the way it was received showed that it is an act that should again be in demand about the metropolis from now on. They came on third, opening with the comedy tumbling done by Joe and the now quite manly Buster, who attained his sixteenth year on October fourth. The throws, falls and tumbles done by him are on a par with the best work of this sort that has been seen on any stage, and the laughter caused by the comedy business, facial make-up, eccentric costumes and the clever clowning of both father and son, was incessant during the entire act. Mrs. Keaton played a selection upon the saxaphone as pleasingly as ever, the number winning a genuine encore, while her natty appearance in blue uniform, trimmed with gold braid, caused much favorable comment "out front." The big hit of the act was made by Buster's singing "Father Brings Home Something Every Day," and it is to be regretted that he did not have more songs. He showed ability out of the ordinary and by working along this line he should develop into an excellent comedian, singer and possibly a monologist. That he has a future upon the stage goes without saying. There is one criticism that might be made regarding the act and that is that in the middle it tends to drag a bit. If Buster were to render a song here, or a short monologue and then have Joe break in with some of his fast acrobatics, comedy tumbling and throwing of Buster, it might tend to make the act move more rapidly than it does at present, which would be an improvement. As it is, however, the Keatons are a welcome feature for any bill and it is to be hoped that the act will now be seen in town with much frequency every season.

The Svengali Trio.

Announcing himself as a hypnotist and comparing himself with Svengali of Trilby fame, from which character he acknowledges he has taken his stage name, the leading member of the Svengali Trio offered his novelty act for the first time in America at the American Music Hall last week. It is not a hypnotic act, that fact being only too apparent from start to finish. It is, however, one of the most cleverly arranged and carried out of the many "mysterious" acts that has yet been presented upon the vaudeville stage. The man referred to works in the audience, a woman and a man remaining on the stage. The woman is seated, at a piano, which has a very highly polished front board, which apparently acts as a mirror. The man on the stage stands in front of a cabinet, which evidently contains a mirror from which he seemingly can see the man in the audience. Persons out front are asked to whisper the name of any grand or comic opera selection commonly known the world over, and at once the woman plays or sings the selection. Others are asked to name some famous character in history, and the man on the stage at once selects a costume and make-up from one of many drawers in the cabinet in front of him, then appearing in the guise of the character named. The man out front was seen to go through a series of very apparent signals after receiving each selection such as waving his arms, moving his hands and fingers in various positions, walking backward or forward and bowing and moving his head in different directions. Viewed thusly the act is truly remarkable, and the trio must have memorized a most lengthy and complicated system of signals, to say nothing of the woman's memorizing a very large repertoire of musical offerings. The act pleased the Wednesday afternoon audience, although it did not create any furor. It ran seventeen minutes.

Yerack and Lalonda.

At Gane's Manhattan Theatre, Yerack and Lalonda, a pair of female impersonators, made their metropolitan debut, scoring a fair sized hit when seen on Wednesday night. They opened wearing snuffette costumes of ankle length, one of greenish tinge and the other of white, both wearing lingerie hats, the gowns being covered with spangles in harmony with the general color scheme. Pink hose and underskirts completed the effect. The opening song was not distinguishable as far as title was concerned, and vocally they are weak. One of them next appeared in a grayish gown with floral embroideries, decollette, tassel trimmings and fluffy skirts. A sort of ballet dance was done, but quite poorly. Next, the other member of the team appeared in a black gown of ankle length, with panels of a V-shape cut in the bodice and an applique of a sort of floral figures upon the skirt, a huge black hat, with a very long plume covering his head. "Ain't It Awful" was a comic song rendered, which proved amusing and entertaining. A Japanese number followed this, one of them appearing as a man Jap and the other as a woman in kimono. A stereopticon effect on the screen back of them spelled the number. They closed with a dance offering, one wearing a "pony" costume of yellow, and pink hose, and the other wearing a princess dress of ankle length, canary color, and a sort of deep skirt with "Oriental" trimmings. Their act is fair of its sort, although they have not the personality nor the voices to climb to any great heights.

Nelson Jackson

At the American Music Hall last week Nelson Jackson, an English monologist and entertainer, made his American debut. It is to be regretted that Mr. Jackson does not make a better appearance, his English walking coat and striped trousers on Wednesday afternoon looking as if they required a visit to the tailor quite distressingly. He could also use a bit of make-up to decided advantage. Mr. Jackson is a comedian of pleasing personality so far as his delivery goes, and many of his stories operated genuine laughter; others, however, falling very flat. This was due to their being a bit too English. His satirves upon the Scotch comedians of the present day were quite apt, and his Scotch dialect stories won favor. He gave two selections at the piano, both of which were liked fairly well, particularly the last, which was a recitative number about a couple of London street "arabs" who yearned for a Christmas celebration, contrasting their poverty with the wealth and handiness of two more fortunate boys they had seen. The closing offering was the best of all, this being an impression of how Rudyard Kipling might have written "The Tale of the Three Tilted Tiles," which Mr. Jackson recited admirably winning much applause therefor. With brighter material and a better appearance, he should meet with much success among his American cousins, who are every ready to welcome a newcomer from across the water.

The Grand Opera Quartette

With the tide of misfortune which swept the Italian Grand Opera company away from Broadway two or three weeks ago four of its members have been carried far adrift and landed last week high and dry on the shores of Union Hill—and vaudeville. The damp transition has not impaired their voices. Looking quite dry and the two ladies altogether well-fed and charming, the Grand Opera Quartette, as they have chosen to call themselves, sang lustily and well at the Hudson Theatre over in Union Hill all last week. The soprano, a vivacious and very agreeable looking person, is Mlle. De Cossia; the contralto, a plumply pleasing lady in a becoming black gown and hat, is Madame Ruggerio. Signor Follini, with very blue eyes and an intense expression, is the tenor, and Signor Corsi, stolid and strong of tone, is the baritone. The four sing the sextette from Lucia de Lammermoor, the toreador's song from Carmen, a little Verdi, and withdraw after cheering things up immensely with the always welcome Chichichibin. (This spelling, though vicious in appearance, may be correct.) In this number M'le De Cossia became so startlingly vivacious that one found oneself growing quite fond of her. With just a little ease, which will come, of course, after a few weeks' experience in their strange field, the Grand Opera Quartette should be a very welcome feature on any good vaudeville bill. If the four left New York on a tidal wave of misfortune they bid fair to return on an easy riding wave of approval.

James Kennedy and Company.

In a one-act playlet of far-fetched humor and barely plausible plot, James Kennedy and a supporting company of four players were features of the bill at the Hudson Theatre, Union Hill, last week. The sketch is called Jack Swift. There are times in its action when Mr. Kennedy is really good and persuades one to believe that with the proper vehicle he would be a pleasing vaudeville player. The mannerisms of which he makes use are best when they are original with himself and worst when they are frank imitations of Clayton White's methods. The story of the offering is hodge-podge. In Mr. Kennedy's support Kathleen Farrow is an impossible slavey, and Adelaide Boothby a pleasing and consistent Rita Linslale. In fact, Miss Boothby strikes the one note of reality in the playlet's action. Charles Latham does what he can with a thankless role. In a proper vehicle, using only his own ability and not imitating that of others, Mr. Kennedy should get along quite nicely. In an offering like Jack Swift, however, he seems destined never to get far from the Union Hill vaudeville standard.

Jean Robb and Frank Whitton.

Jean Robb, a popular local chanteuse and entertainer, of London, Ont., assisted by Frank Whitton, also local, tried out a new vaudeville offering at Bennett's Theatre, London, Ont., 18-23 and pleased. The act is a dainty one, both in costuming and setting, and opens with a garden set and the characters in old English costume, illustrating courting in the old days. A quick dark change is made and the decorations change from the Rose to the Shamrock, when costuming in Ireland is illustrated in appropriate costume. Another dark change, when the Shamrock is changed for the Thistle and Scottish courtship is presented, after which the decorations are surmounted by the Maple Leaf and the act closes with the singing of the Canadian national song, "The Maple Leaf Forever." The national dance is introduced in each change and the vocal selections and humorous dialogue are well rendered in proper dialect. The act is decidedly pleasing and reflects credit on Miss Robb and her support.

C. E. O. WEBBE.

Mlle. Liane De Lyle.

Acts of a similar nature to that offered by Mlle. Liane De Lyle, who made her American vaudeville debut at the Colonial last week, have been seen here before, but no act quite as clever as this one has ever been seen. A man, who unfortunately was not programmed as he should have been, assists the woman, he doing most of the work with the cues. The act consists of a clever manipulation of billiard balls from a frame set upon a small billiard table, the woman catching the balls as they bound from the table in nets attached to her. These nets are on her shoulders, her back and her head, the man frequently making the ball rebound from a leather cushion attached to his head. The closing feat was truly remarkable, the woman riding about the stage on a bicycle and catching the balls as she rode around, a tiny net being fastened to her head. She wore several startling costumes of extreme decollete cut, at the end appearing in two different suits of bathings. On Friday night Mlle. De Lyle scored a heavy hit and the act should meet with decided favor everywhere.

Mara N dine and Company.

In a playlet, the scene of which is laid in Russia, Mara Nadine, supported by Hall Warren, made her first appearances in town last week at Keith and Proctor's 125th Street Theatre. The entire action is between the two people, she playing the part of a crazy girl and he the role of a Russian army officer. The latter has killed the lover of the girl and he recognizes her at first meeting through a medallion found on a locket which the lover wore. The officer endeavors to make love to the girl, who manages to avoid him through her own cleverness, toward the end telling his fortune with a pack of cards in which she predicts his death. As he makes a last attempt to kiss her she stabs him and he falls at her feet dead. Miss Nadine did some excellent work as the girl, while Mr. Warren gave a capable performance as the officer. On Tuesday night the act was well liked.

Lancashire Lasses.

In a novelty singing and musical act, two girls of pleasing appearance made their debut at Keith and Proctor's 125th Street Theatre last week, billing themselves as the Lancashire Lasses. A fishing song was their first number, both appearing in yellow cloaks, and carrying fishing poles, the song being called "I've Got a Bite Already." A solo followed, one of the girls wearing a blue dress of knee length, black piping appliqued to the skirt, with decollette bodice, pink hose and slippers. A toe dance, fairly well done, was appreciated. The other girl next appeared in a similar gown, and played a violin solo, both then rendering a duet. "We're the Yankee Doodle Girls," after which they did a light step dance, and closed with an acrobatic dance, which won a big "hand" on Tuesday night.

Morrisey and Grant

A pleasing pianologue duo was offered for the first time in town last week at Keith and Proctor's 125th Street Theatre, when two men, Morrisey and Grant, made their appearance. They used two upright pianos placed at angles to each other, alternating in accompaniments and renditions of songs and instrumental duets during the act. Their songs included "I'll Play the Lover" (?), "In the Town Where I Was Born," "I'm Looking for a Girl With Money" and "The Land of the Rosy Dawn," with reflections on Dr. Cook and Commander Peary. They were well fitting dress suits, and on Tuesday night the act was well received.

VAUDEVILLE CRITICISM IN BOSTON.

When Cecilia Loftus played the American Music Hall in Boston the week of Oct. 11 the entire press of Boston were unanimous in their opinion that she is a great artist, each critic commenting at length upon her impersonations of stage favorites and each voting her the most remarkable of any of the imitators now before the public. But two of the papers, the "Transcript" and the "Advertiser," were guilty of an unpardonable error. H. T. Parker in the "Transcript" commented upon her impersonation of "Miss Williams—the wife of the colored humorist—dealing a hand in poker," while the "Advertiser" made the same blunder. If Bert Williams' wife ever appeared upon the stage we do not recall the fact, but that she never appeared with him in Bandanna Land is a certainty, and no one but Bert Williams is known to have caused laughter all over the country by his pantomimic reflection of a poker game, in conjunction with the song, "Late Hours." Awake, oh ye vaudeville scribes of Boston-town!

VAUDEVILLE. | VAUDEVILLE.

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BERT LESLIE

I love the dear old Broadway Shows
They really hold my heart,
The authors, too, are Corkers;
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For when you have put in your own
And Fluffy starts for the woods,
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Presenting the latest and greatest success of the Haggerty sketches,

MAG HAGGERTY, M. D.

By WILL M. CRESSY — Member V. C. C.

COLONIAL.

Another pleasing bill was offered here by Percy G. Williams last week, there being but one weak act on the bill, and this one a singing act that should have been canceled after the first matinee. To allow any trio of singers to go on and "solder" through an act as the Italian Trio did on Friday night reflects upon the management most unhappily. The Trio now has a woman in the act instead of the "middle" man as formerly, while the extremely large basso and the slender tenor remain. The woman assumed the attitude of utter indifference and looked as if she thought that she was "throwing pearls before swine." What excuse she or any singer has for such an attitude is a mystery, and particularly in this instance, for as far as vocal abilities go this woman is no wonder and as far as appearance goes she is no Venus. And a visit to a real gown builder wouldn't injure her greatly. The Three Bannons opened with their fast club throwing, which served excellently to start the evening's entertainment, and in spite of two or three "muffs" they displayed skill of a high order. Mlle. Liane De Lyle (New Acts), Raymond and Caverly again were a huge laughing hit and one or two good lines not heard before were heard, while the familiar material went as big as ever. R. Frederick Hawley and company in The Bandit held the intense interest of the Coloscalites in the same grip as they held the Alhambra patrons the week previous. Eddie Leonard came after the intermission, assisted by Mabel Russell and, we believe, the Fields Brothers. The latter do well in the regular routine of dances, evidently taught them by Leonard, but in their eccentric dance at the opening they are very weak. Yvette Guilbert sang a new repertoire of songs, with one exception, and was awarded more applause and greeted with a warmer reception than when seen the week previous. "The Dumb Wife" was a delightful number, which no one we can think of could render as Madame Guilbert does. An old English song called "The Bargain" was also most likable, then came a French number, followed by "Mary Was a Housemaid," which she offered week before last. Madame Guilbert is an artist in spite of what some critics may think of her. Her work is delicate and of a sort that the average singing artist could not accomplish, while for originality in theme and methods there is no one like her. Swat Milligan was seen here for the first time, and Bozeman Bulger's baseball act was one screaming hit from start to finish. Practically the entire act falls upon the tiny shoulders of Viena Bolton, who shows soubrette-character ability of an exceptionally high order. Her own personality dominates the entire sketch and without her the act would fall far short from what it now does. Miss Bolton has a big future in store, and the musical comedy stage as well as the vaudeville world may look to see her reap laurels which come to but few. The Great Golden Troupe closed with their whirlwind Russian dances. The act opens differently than heretofore, as they are now using a transparent drop in one behind which they play their weird music for some moments before the light comes through and show them grouped about the stage. The innovation is a great improvement.

PERFORMER REPORTED INSANE.

It is reported from Tacoma, Wash., that Bert Swan, the alligator trainer, was afflicted with signs of insanity on Oct. 13 and was forced to cancel his act. See Tacoma letter under Vaudeville Correspondence.

JOHNNIE FORD CLOSES.

Johnnie Ford, the noted dancer, has closed his act, which has been in preparation for some time past, and will probably go out in a single turn, as heretofore.

AMERICAN MUSIC HALL.

Taken as a whole the bill at the American Music Hall last week was about the poorest that house has had in many months. The headline act was the Svengali Trio, an interesting act in its way, but not one to be billed at such a house as the big offering of the week. (See New Acts.) George A. Spink opened with his ring, acrobatic act, doing several feats that won a mild amount of applause on Wednesday afternoon, but which deserved better consideration. The most remarkable "stunt" was that of doing a neck upside-down stand on one of the rings. Then came two illustrated songs by Jack Sturgis, a singer who enunciates poorly and whose voice is far from pleasing. His selections were "Let's Go Back to Baby Days," published by Haviland, and with slides by Scott and Van Altena, and "I'm Awfully Glad I Met You," another Haviland song, with slides by the same people as the other. The Vindabones were in third place, offering their time-worn musical burlesque, which, however, was received with much laughter. The Marco Twins were the laughing hit of the early part of the bill and the falls and tumbles of the little chaps were very funny, although at times a bit too rough to be enjoyable. Edith Helena, suffering from a severe cold, sang her usual two songs and did her violin imitation. Why she does not secure some new numbers is a mystery. To play one house again and again during one season and never after her repertoire is inexcusable, and her very mild hit was the result. Cartmell and Harris were seen in their skit. Nearly an Actress, the pair being really the most entertaining offering on the bill. Their song, "How Strange" (?) is a good comedy number, and one which was greatly enjoyed, particularly the dance which accompanied and followed it. The Dance of the Dope Fiend scored and is really one of the best of these latter day pantomimic dances, as it carries some meaning in its action and at the same time is quite amusing. The costume changes of Miss Harris are deserving of a word of praise, particularly the "pony" costume worn at the close of the act. Motion pictures of the land parade during the Hudson-Fulton celebration came after the Svengali Trio, a week late, having been shown in all of the picture houses previously. The Bogany Troupe followed, again scoring heavily. Nelson Jackson was in tenth position (New Acts). Fred Hallen and Mollie Fuller in A Lesson at 11 P.M. amused those who like the broad burlesque sort of comedy acts. Then came the Empire City Quartette, their third week here, followed by Henry and Alice Taylor in their shooting exhibition.

OVER THE S. AND C. CIRCUIT.

Two new theatres are to be built in Chicago this year, both to be added to the Sullivan-Considine circuit of houses.

George W. Bowyer, manager of the S. and C. house at Los Angeles, may be credited with the ability to make that house a profit-paying investment. When he took hold some weeks ago it was losing about one hundred dollars a week, while of late it has been playing to record-breaking business.

Mlle. La Mirette arrived in New York on Oct. 13 on the S. S. "Kaiser Wilhelm der Grosse," having been brought over here especially for the Sullivan-Considine tour, opening on Oct. 25. Louis Spielman did the booking.

The Grand Theatre, Superior, Wis., has been added to the Sullivan-Considine Circuit, all bookings being made by Chris O. Brown from the New York offices.

DEWEY THEATRE.

Vaudeville and pictures, with acts changed every second day, continued to draw crowded houses here all of last week.

VAUDEVILLE. | VAUDEVILLE.

ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID

JAMES HARRIGAN

The Juggler Monologist

THE USUAL HIT

DAVID LIVINGSTON & CO.

Presenting the Comedy-Drama Playlet

"THE CATTLE THIEF"

Staged by Lee Kohlmar — Mail, care MIRROR.

JULIAN ELTINGE

Playing Morris Circuit.

BAILEY AND AUSTIN

Starring this Season,

TOP O' THE WORLD

KATHRYN MILEY

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In Vaudeville — Address United Booking Offices.

THE VERY MUCH DIFFERENT GIRLS

KATHERINE NELSON AND OTTO ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME. — ED. S. KELLER, Agent.

VALERIE BERGERE

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Repertoire of Playettes — Play "United" Time

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Suite 1039-1040 Knickerbocker Theatre Building, New York.

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"About as big as a minute." — Featured with Gus Edwards' HOLLAND HEINIES in "The Goose Girl of Marken." — Care Edwards, 1531 Broadway

HARRY LEYBOURNE

WORKS IN ONE

IN VAUDEVILLE — United Time

ALFRED LATELL

America's Representative Animal Impersonator—*Vide Press, London and New York*

WITH EDDIE FOY

MANAGEMENT SAM S. and LEE SHUBERT

CONFIRM LIBBEY'S ACTION.

News Printed in Last Week's Mirror Verified by Frank E. Doyle.

At a closed meeting, consisting of White Rats and members of The Actors' Union, Harry Mountford, secretary to the Board of Directors of The White Rats and their official representative, gave J. Aldrich Libbey, a White Rat, credit for the part he took in the acceptance by Frank Q. Doyle, of the new State contract of Illinois.

The following from Frank Q. Doyle, an official statement will prove interesting reading:

"Believing it only fair and just to give credit where credit is due, I, Frank Q. Doyle, also representing the managers composing the Chicago Vaudeville Managers' Association, do hereby state that I and my associates were indirectly informed in an unofficial way that this office had been placed on a so-called unfair list, for reasons best known to the Actors' Union, Local No. 4, of Chicago. We were also indirectly and unofficially informed on Saturday, Oct. 16, that The White Rats of America, in meeting on the Friday evening previous, had passed drastic resolutions virtually ordering all White Rats to destroy all existing contracts with this office and not to go near or notify myself or managers to the effect that they would not play the same. Upon being so informed, the managers that I represent and myself decided to take necessary legal action to protect our interests against what we considered unjust demands.

"On Saturday afternoon, Oct. 16, J. Aldrich Libbey, of the act of Libbey and Trayer, a White Rat artist who has been playing my time with great success, came to my office and placed the grievances of the above organizations before myself and the managers I represent. After considerable argument on the part of Mr. Libbey and my managers and myself, we agreed that Mr. Libbey should telephone for Harry Mountford to call. The new State contract had already been sent us by request of Mr. Libbey, from The White Rats' office. Mr. Mountford and Mr. Ricardo, representing both The White Rats and The Actors' Union, came personally to my office, and after a few moments of questions and answers being officially given, we all arrived at the agreement which is now theatrical history.

"We are pleased to say that all differences were amicably adjusted. I will state further that J. Aldrich Libbey deserves the credit for bringing the contending factions together, for the purpose of adjusting the difficulties of all the parties concerned, for which I and the managers I represent, gladly give him the credit of the happy result.

"Officially signed,

"FRANK Q. DOYLE."

FIFTH AVENUE THEATRE.

With the single exception of the headline act the bill here was most enjoyable. But the "star" and his vaudeville offering proved to be on a par with most of the presentations of those actors who "dabble" in vaudeville from year to year, with no other apparent object than that of drawing down a fat salary. The opening act was Mlle. Chester and her statue dog, whose posing was appreciated by the Monday night audience for its full worth, which is saying much. Quigley Brothers were on second, their Irish comedy act. The New Boss, again meeting with every sign of approval and causing much laughter. Jesse L. Lasky's Pianophiends came third, but unfortunately the act is by no means up to its past standard either as to the people in the cast or as to the selections sung and played. Some of the renditions were "After the Matinee," "It's a Peach of a Song and its Sure to Go Strong if You La, La, La," "Kiss Me Just a Little Bit," "You Don't Know How Much You Have to Know in Order to Know How Little You Know" and "You've Got Me Going, Kid." Two curtains were forced at the close, one or two being in order. The costuming of both the men and the girls is also not as pleasing or as attractive as formerly. Carter De Haven next (New Acts). Bowers, Walters and Crooker, in fifth position, were a screamingly funny act from start to finish, and their last exit under the drop again caused laughter of the most boisterous sort. Thomas E. Shea sixth (New Acts). Jack Wilson and company's position, following Mr. Shea, was most advantageous, and the comedian took every opportunity to burlesque the sketch, as well as the other acts that had preceded him, even to repeating the exit of Bowers, Walters and Crooker referred to. Aside from Mr. Wilson's originality, which is always deserving of the highest praise, the regular part of the act was not changed since the previous week. The Mangean Troupe of acrobats closed, doing many feats of ground and lofty tumbling that succeeded in holding the interest of the audience until the pictures. There are four men and two women in the act, the former appearing in most unattractive dress suits, the women in rather ill-fitting and unkempt dresses.

GANE'S MANHATTAN THEATRE.

Standing Room Only was the rule at Gane's all of last week, due, of course, to the appearances of James J. Morton, who played that house four times a day in conjunction with the Circle. Mr. Morton offered his regular vaudeville act at each performance, having added a bit to it since his last appearances in town, and it is needless to say that he scored heavily. Other acts were: Barnett and Della Venne, a pair of singers, man and woman, the former having an excellent baritone voice, and the latter a most pleasing soprano. Their selections were of the classical order, and they scored a heavy hit on Wednesday night. The Kiltie Duo offered a musical act; Jack McIntyre did a straight singing act; Yerack and Lalonda (see New Acts). James Bradley sang illustrated songs, his offering the first part of the week being "Pana, Please Buy Me An Airship." The motion pictures were of the usual high standard presented at Mr. Gane's theatres, and were entertaining and instructive. It is still to be regretted that the house cannot put in all of its seats, the larger portion of the audience having to stand at each performance.

SEVERIN ARRIVES IN TOWN.

Severin, the distinguished pantomimist, who made such a hit last season when he played the Morris houses, arrived in New York on the S. S. "La Provence" last Saturday, Oct. 23, with his entire company, including Madame Severin. He will begin an engagement at the American Music Hall the week of Nov. 1, presenting a new pantomime entitled One of the Regiment, it being written by M. Severin, as are all of his pantomimes.

ALHAMBRA.

Capacity business was the rule again last week, and a splendid bill was in vogue. Tyler and Burton opened, and their skating was a pleasing feature, though little different from others in their line. Natalie and Aurie Dagwell could have taken encores in their cycle of songs had they wished. As it was, each one of their numbers won strong applause. Their success is splendid proof of the ability of a vaudeville audience to appreciate high class material. Maurice Freeman followed and gave the Alhambra folks their first view of Tony and the Stork. This is one of John B. Hymer's best sketches and, coupled with Mr. Freeman's capital characterization of the lovelorn Italian husband, proved one of the most entertaining offerings seen at this house in some time. Ed. Morton in his own original happy style was also a newcomer here, but he caught on quickly and scored a pronounced success. His songs, all good ones, included "I'm Not Afraid of Any One," "Ireland Isn't Ireland Any More," "Wild Cherry Rag," "The Party That Wrote Home, Sweet Home Never Was a Married Man"; The Songs My Mammy Sang to Me," and an Italian ditty entitled, presumably, "Not Me." Mag Haggerty, M.D., presented by Thomas J. Ryan and Mary Richfield, is improving with age and made even a greater hit than when at the Colonial. It is one of the season's real biz successes, contains more good laughs than any of the previous Haggerty sketches and receives a greater amount of applause. Mr. Ryan, Miss Richfield and their most competent support, Phineas Fassig, played up to every situation in an admirable and convincing manner and although the finale is still a bit abrupt took repeated curtains. After the intermission that good old rough house act of the Avon Comedy Four made their appearance to the accompaniment of screams of laughter. For a laughing bit at every performance commend us to the Avon Comedy Four; have they ever failed to be practically the laughing and applause hit of every bill they play on? Their songs were "Shine On, Harvest Moon," "Everybody Loves Me But the Girl I Love," and "Cannibal Isle." Peter made his Harlem debut and interested everyone. Were his treatment a bit more gentle the act would please even better. Smith and Campbell had a hard place and worked manfully to be entertaining, succeeding in the face of heartbreaking odds. The Four Konors Brothers in clever hoop rolling closed the bill.

KEITH AND PROCTOR'S 125TH ST.

Five acts were offered here last week instead of four, as previously, and the addition served to draw a bit more business than heretofore, although the house has been doing exceptionally well since the introduction of vaudeville and pictures. George Foster entertained with his contortion, hand-stand balancing and acrobatic act. His work was in good form and many of his feats deserve praise. The Lancashire Lasses are reviewed under New Acts. Gates and Blake were thoroughly amusing in their Hebrew and straight comedy singing and talking. The songs were "Did He Run?" "What's the Use?" "On the Dear Old Farm," and parodies on "I'm Afraid to Go Home in the Dark," and "Make a Noise Like a Hoop and Roll Away." With a little altering and revamping of the act it should meet with favor anywhere. Morrisey and Grant (New Acts). Mara Nadine and company (New Acts). For the last half of the week: Tosino Trio, Evans, Emita and Evans, Seamon Duo, and Muffs and Pearl.

FOURTEENTH STREET THEATRE.

Another week of extremely large business was enjoyed here on Thursday afternoon, the house being filled to its capacity. The bill was good considering the prices of admission, and the audience enjoyed each act. Howell and Webster offered their singing and talking comedy, and were generously applauded. Miss Webster's dresses being admired as were the suit changes of Mr. Howell. The Robinson Trio were amusing in their dancing and comedy business. Others were: Colby and Sullivan, who were seen in their sketch, The Favorite; the Yankee Comedy Four, Lee Theodorwitzes, and Jack Driscoll who sang "Love Thy Neighbor As Thyself" (slides by Simpson) and "Bonnie Annie Laurie" (slides by Harlan), both songs being greatly enjoyed as Mr. Driscoll's singing always is.

CIRCLE THEATRE.

The Circle began its first week under the management of William J. Gane on Monday, Oct. 18, presenting vaudeville and motion pictures at 10, 20 and 30 cent prices. James J. Morton was the big drawing attraction the first week, he playing four performances a day in connection with the New Manhattan. Others on the bill were the Three Original Madcaps, Agnes Truesdale, Bert Earl, the Juggling Barretts, Sullivan and Raymond, and illustrated songs by Mae Carlisle. Heavy business was enjoyed throughout the week.

ATLANTIC GARDEN.

As usual this amusement resort was crowded nightly by enthusiastic audiences who thoroughly enjoyed the acts offered by Jennie Edwardes, Hano and company, Winkler-Kress Trio, Lillie Boardman, Newton and Anderson. Pictures and music by the women's orchestra were as usual a part of the bill.

KEENEY'S THIRD AVENUE.

Manager Frank Keeney offered the following vaudeville acts at his Third Avenue Theatre last week: Hamilton and Hallett, Harry S. Marrion, Woodford's animals, with Consul 2d; Mabel Johnson, Josephine Saxton and Picks, with Marie Ringold; Harry Newman, and Cornalia Family.

YORKVILLE.

Crowded houses were the rule here last week when the following vaudeville acts were enjoyed in conjunction with motion pictures and illustrated songs: Davis and Merrill, Butcher and Gross, Dunn and McKee, Poole and Lane, and Monolita.

VICTORIA THEATRE.

Kessler and Dunn opened, followed by Trovato, the Three Keatons (New Acts), Gus Edwards, Clayton White and Marie Stuart, Warren and Blanchard, Albert Whelan, Hoey and Lee, and Bert French and Alice Ela in their Vampire Dance.

NEW VAUDEVILLE THEATRES.

The Palace is a new vaudeville theatre opened at Greensboro, N. C., Oct. 11. It is under the management of the people who operate the old Airdome, and will offer vaudeville and motion pictures.

A pretentious vaudeville and picture house is being erected on Broad street, Hartford, Conn., in the southwest section of the city, and another house is contemplated for the north end.

The People's Amusement Company, a newly incorporated concern, will open a handsome new vaudeville house at Owensboro, Ky., Nov. 1. The new house will be named the People's Theatre. Stage will be 16 x 24 feet.

W. Wood, of Toronto, has planned for a vaudeville theatre under the former Opera House at Chatham, Ont., to seat five hundred, and expects to begin work shortly.

The new playhouse in Carlisle, Pa., opened Thursday, Oct. 21. P. Magaro, the proprietor, has named his house the Orpheum, and it is both beautiful and fully and well equipped. It has a seating capacity of nearly five hundred, with a gallery seating one hundred. The orchestra pit is large enough to accommodate a full orchestra. The house is lighted with tungsten lights, and is the only public hall in the town thus lighted. There will be no dark periods during performances, for when the lights are turned down a dim, green light will prevail. The building is equipped with five exits. The house has been erected and equipped for vaudeville bills as well as moving pictures and vaudeville will be the specialty.

Hot Springs, Ark., is to have a new vaudeville house, seating capacity 1,100, under the management of Frank Head, to be completed not later than Feb. 1, 1910.

JULES KUSELL VERY ILL.

Jules Kusell was suddenly stricken blind while playing at the Majestic, Toronto, last week. He was appearing with his wife, Estelle Wordette, in their sketch, A Honeymoon in the Catskills, and on Wednesday night, Oct. 20, during the middle of the act, when he was singing, he suddenly suffered a severe pain in his head and all became dark. For a moment he became dazed, but bravely finished his song and went through the remainder of the playlet without letting any one know of his trouble. After singing down he groped his way to the wings and then reeled. Miss Wordette and others assisted him to his dressing-room and three physicians were summoned. They worked over him all night, and after several hours his sight was restored. He is still very sick, however. Miss Truesdell on Sunday wrote THE MIRROR as follows: "The reports of my partner, Jule Kusell, being blind were greatly exaggerated, the blindness only lasting a few hours. However, Mr. Kusell is very ill, and we have been obliged to cancel all bookings for the present." Acute indigestion was stated to have caused the affliction.

THIS WEEK'S BILLS.

ALHAMBRA.—Albert Chevalier; Binns, Binns and Binns; Lola Merrill and Frank Otto; Lasky's Song Shop; Tate's Motoring; Clifford and Burke; Alcide Capitaine; W. C. Fields.

COLONIAL.—Hite and Donlin; Barrows, Lancaster company; Motor Girl; Peter; Trovato; the Neopolitans; Ryan and White; Wentworth, Vesta and Teddy; Frank Fogerty.

AMERICAN MUSIC HALL.—Jack Hawkins; Jack Sturgis; Little Hip; Ed. Gray; Gardiner and Stoddard; Sophie Tucker; Svengall Mystery; Al. Fields and Dave Lewis; Annie Blancke and company; Rinaldo; Ed. Blondell and company; Clarice Vance; Aerial Laports.

PLAZA.—Julian Eltinge; Foster and Foster; Kohler Trio; Hanlon and Clifton; W. E. Whittle; Boganny Troupe; Besnah and Miller; Rice and Cohen; Caillouette.

FIFTH AVENUE.—George Beban and company; Carter De Haven; Anna Laughlin; Devlin and Ellwood; Arthur Rigby; Hassan Ben Ali's Arabs; Wormwood's Animals; Mlle. Nadge.

VICTORIA.—Nat M. Wills; Thomas J. Ryan-Richfield company; Lasky's Pianophiends; Camille Ober; Ray Cox; Harry Lebun; Fight Pictures.

BROOKLYN.

FULTON.—Arthur Prince; Empire City Quartette; Nelson Jackson; Seven Peresoffs; Sam J. Curtiss and company; Cartmell and Harris; Rembrandt, and Emma Krause and her Pickaninnies.

ORPHEUM.—Yvette Guilbert; Raymond and Caverly; Barnes and Crawford; McKay and Cantwell; Avon Comedy Four; Italian Trio; Jane De Lyle; Three Bannons; Lottie Williams and company.

KEENEY'S.—Moving pictures and vaudeville.

GREENPOINT.—Clayton White and Marie Stuart; Smith and Campbell; Swat Mulligan; Leonards, Anderson and company; Ed. Morton; Lee Christy.

ZANCIG A MANAGER.

The Zancigs have secured the moving picture and vaudeville house on Amsterdam Avenue and 148th Street, New York, and will hereafter feature their act, together with three other vaudeville offerings and three reels of pictures daily. Their act is shorter than when exhibited in vaudeville, but is presented three times during the day. The house is small but does a capacity business at each performance. William Heagney, formerly in vaudeville under the team name of Heagney and Smith, is the manager.

CURTAIN KILLS MATINEE.

The seven-ton steel curtain at the Star Theatre, Chicago, failed to work on Sunday afternoon, Oct. 17, on account of there being no water in the tank on the roof of the theatre, which is utilized as a leverage in hoisting the heavy drop. As a consequence a \$700 matinee had to be turned away. The curtain was raised at 4.30 P. M., and the night performance was given as usual.

RECORD-MAKING JUMPS.

The Al. G. Field Greater Minstrels have made a record in jumping about the South, where they are touring at the present time. Five States in five days is the record, followed a week later by four States in five days, and the company will return to all of the States two months later for return dates. Kentucky, Tennessee, North Carolina, South Carolina, and Virginia were all made in one week.

LEAN AND HOLBROOK TO STAR.

Cecil Lean and Florence Holbrook are to be starred in a musical comedy production called Bright Eyes, by Joe Gaites, opening on Thanksgiving Day out of town.

PENCILED PATTER.

Never put off until to-morrow what you can book to-day.

Max Witt seems to have the secret of finding girls who can really sing, and his new act, The Matinee Girls, a quintette of young ladies, sounds better, if that is possible, than his other acts along similar lines. Marian Heylmun, Evelyn Ellison, Mabelle Meredith, Ruth Lattimore, and Edith Lennox comprise the act. They are at the Trent Theatre, Trenton, this week.

Old Mother Hubbard
Went to the Booking Office cupboard
For a half season's work she had missed
But when she got there
The cupboard was bare.
For her "dog act" was on the black list.

That talk about the consolidation of Martin Beck and William Morris makes nice headline stuff when there's nothing else to write about, but there is about as much chance of that happening as there is of David Warfield and E. H. Sothern framing up an acrobatic act.

Jack Levy (not the famous agent) is now managing the Belmont Square Theatre in Newark for the Model Amusement Company. The house is reported to be doing well under his direction.

That was a clever youngster Gus Edwards had with him last week at the Victoria. It helped Gus a whole lot. In fact, some one remarked that "the kid" ought to get half of whatever the composer of "School Days" was paid.

Vaudeville Dictionary: "Audience Song"—An exhibition of nerve. "Locals"—Laughs that sometimes go wrong. "Sure Fire"—Something that is supposed to make everybody laugh and applaud.

S. A. Peck has taken an office in Room 430 of the Long Acre Building. He is offering several new acts that he expects will be as successful as The Chalk Line, which he manages.

A woman was overheard to remark that she liked vaudeville on account "of the grand uncertainty of it." That's the only part of it most of us dislike.

Did you ever stop to think what great female monologists most manicure girls would make?

Joe Wood left town for thirty-six hours last week and came back with a contract to book ten more houses. At this ratio if Joe stayed away for a month he would probably book all the houses in the country when he arrived home. Some class.

Jeanette Lewis, formerly of Robie's Knickerbocker's, is going into vaudeville with a sketch under the direction of her husband, Edward Lewis, "star" representative of Leo Feist, the music publisher.

All the fellows along Broadway are smoking cigars. Election Day is near.

Hilda Lesser, formerly of the Joe Wood Agency, is now connected with the new Archie L. Sheppard office.

While over in London a year or so ago, Otto Henry ("Elbow Rubs") Harras was seen entering Monsieur Gustave's theatrical store. It has not yet been discovered if he purchased a wig or not.

Herbert Cyril, the English Johnny, now wears a small carnation in his buttonhole. There's a reason.

Ernest E. Bell and Rhea McAndrews comprise a new singing and talking act. They are both clever people and should do well. The act will open out of town in the course of a week or so.

Lon Carter has returned to New York after, closing with Girls Will Be Girls. Mr. Carter is sometimes known as "the Human Stringbean," owing to the fact that he is six feet high and about one foot broad.

It is said a large vaudeville act, recently launched, that turned out to be a successful failure, was written by a lawyer. It's funny how producers "fall" for stuff like that. Every man to his trade.

When "Dixie" was written the author never knew how many people were going to make their living by playing it.

THOMAS J. GRAY.

THE BRONX OPENING.

Percy G. Williams announces that his new Bronx Theatre, located at 149th Street and Melrose Avenue, will be ready to open next Monday, Nov. 1, and Chevalier will top the bill, which includes Ryan and Richfield, Ed. Morton, Great Golden Troupe, Ryan and White, Farrell-Taylor Trio, the Pianophiends, Avery and Hart, and Wentworth, Vesta and Teddy.

MORRIS SECURES NEWARK HOUSE.

William Morris, Inc., bought the Lyric Theatre, Newark, N. J., last week, and rechristened it the American Music Hall. The house was formerly owned by the Currie Amusement Company, William H. Currie now having nothing to do with the house. George A. McDermott will be the manager from now on, he having acted as assistant manager heretofore.

CIRCUS PROPRIETOR DIES.

Martin J. Downs, proprietor of Cole Brothers' Circus, died in the General Hospital in Toledo, O., Tuesday, Oct. 19. Death was due to a kick from a circus horse in Grove City, Pa., five months ago, one of his legs being amputated recently as a result.

CLIFF GORDON IN HOSPITAL.

Cliff Gordon, who was stricken with a serious illness while playing in Memphis, Tenn., a few weeks ago, and who went to a local hospital there, is now confined at the Red Cross Hospital, 106th Street and Central Park West.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abel and Irwin—Maj., Chgo.
Abeles, Edward—Keith's, Phila., Temple, Detroit, Mich., Nov. 1-6.
Adams and Aldeo—Orph., Butte, Mont., Orph., Spokane, Wash., Nov. 1-6.
Adams, Matelle—Poli's, Springfield, Mass.
Adelman, Joseph—Thalia, Elberfield, Ger., 1-31.
Ahearn Troupe—Orph., New Orleans, La.
Alexander, Geo. B.—Grand, St. Louis.
Alexis and Shall—Wm. Penn., Phila.
Ali, Hassan Ben—K. and P. 5th Ave., N. Y. C.
Alpha Troupe—Hathaway's, New Bedford, Mass.
Alpine Troupe—Coliseum, Indianapolis, Ind.
American Dancers, Six—Orph., Sioux City, Ia.
Ames and Corlett—Bijou, Bayonne, N. J.
Ametis—Winter Garden, Berlin, Ger., Oct. 1-Dec. 1.
Andersons, Four—Orph., Eau Claire, Wis.
Arch City Trio—Orph., Portsmouth, O.
Ardell, Franklin—Poli's, Bridgeport, Conn.
Armitage Sisters—Star, Tarentum, Pa.
Arkansas Two—Columbia, St. Louis.
Arlington, Four—Orph., Salt Lake City, U.
Armstrong and Ashton—Wm. Penn., Phila.
Ashl Troupe—Grand, St. Louis.
Ashley, Lillian—Maryland, Balto., Md.
Auger, George—Orph., Denver, Colo.
Australian Trio—Family, Detroit, Mich.
Avolos, The—Maj., Des Moines, Ia.
Avon Comedy Four, Orph., Bklyn.
Banks-Breasdale Duo—Mary Anderson, Louisville, Ky.
Bannons, Juggling—Orph., Bklyn.
Barnes and Crawford—Orph., Bklyn., Chase's, Washington, D. C., Nov. 1-6.
Barnes and Reming—Maj., Chickasha, Okla.
Barnes, Stuart—Columbia, Cintl., O.
Barnes and Edwins—Orph., Portsmouth, O.
Barry, Mr. and Mrs. James—Grand, Syracuse, N. Y.
Barry and Wolford—Keith's, Phila.
Barry, Edwina, and William Richards—Columbia, Cintl., O.
Barrett, Joe—Mary Anderson, Louisville, Ky.
Barrows and Lancaster—Colonial, N. Y. C.
Barto and McCue—Trocadero, Phila.
Basque Quartette—Maj., Milwaukee, Wis.
Beard, Billy—Maj., Dallas, Tex.
Bedell Bros.—O. H., Lancaster, Pa.
Belmonts, The—Maj., Milwaukee, Wis.
BERGERE, VALERIE—Orph., Oakland, Cal., 25-Nov. 6.
Bevere Sisters—Family, Rock Island, Ill., 25-27. Family, Davenport, Ia., 28-30, Waterloo, Waterloo, Nov. 1-6.
Bergen, Nella—Keith's, Prov., R. I.
Bernard, Arthur—Shea's, Toronto, Can.
Bernber and Stella—Keith's, Columbus, O.
Berry and Berry—Bijou, Jackson, Mich.
Besnah and Miller—Plaza, N. Y. C.
Beyer and Hermann—Crystal, Milwaukee, Wis.
Big City Quartette—Orph., Los Angeles, Cal., 25-Nov. 6.
Bimbos, The—Columbia, St. Louis.
BINDLEY, FLORENCE—Orph., Des Moines, Ia.
Binns, Binns and Binns—Alhambra, N. Y. C.
Birch, John—Orph., Butte, Mont., Nov. 1-6.
Black, Violet—Chase's, Washington, D. C.
Blancke, Anne—American, N. Y. C.
Blondell, Ed.—American, N. Y. C.
Blamphin and Heir—Princess, So. Framingham, Mass., Comique, Lynn, Nov. 1-6.
Bloomquest, George—Orph., 'Frisco, Orph., Oakland, Nov. 1-13.
Boganny, Joe—Plaza, N. Y. C.
Bolss and Wilson—Orph., Savannah, Ga.
Booth Trio—Maj., Houston, Tex.
Bosanquet—Victoria, Balto., Md.
Bowen, Jack—Bell, Oakland, Cal.
Bowers, Walter and Crooker—Poli's, Bridgeport Conn., Poli's, Scranton, Pa., Nov. 1-6.
Bowman Bros.—Shea's, Buffalo, N. Y.
Bowman and St. Clair—Orph., Alliance, O.
Boyce, Jack—Family, Lebanon, Pa.
Boyd and Allen—Orph., Tampa, Fla.
Boys In Blue—Orph., Portland, Ore.
Brantz, Selma—Shea's, Buffalo, N. Y.
Brady and Mahoney—Shubert, Utica, N. Y.
Brenon, Herbert, and Helen Downing—Poli's, Hartford, Conn.
Brooks, Franklin O.—Grand, Canal Dover, O.
Browning and Levan—Poli's, Springfield, Mass.
Bruno, Kramer Trio—American, Boston.
Bryant and Saville—Orph., Lancaster, O., Grand, Hamilton, Nov. 1-6.
Buchanans, Dancing—Bijou, Flint, Mich.
Buckley's Dogs—Novelty, Stockton, Cal.
Burns, Billie—Orph., Portsmouth, O.
Burt, Nellie—Washington, Spokane, Wash.
Burton, Jimmie—Scenic, Ida Grove, Ia., Star, Pine Earth, Minn., Nov. 1-6.
Bush and Earl—Ormsbie, Grand Rapids, Mich.
Butler, Amy—Shea's, Toronto, Can.
Byron and Langdon—American, Chgo.
Caillouette—Plaza, N. Y. C.
Cameron and Gaylord—American, Chgo.
Campbell, Emelin, and Aubrey Yates—Poli's, Worcester, Mass.
Capitaine, Alcide—Alhambra, N. Y. C.
Carbret Bros.—Temple, Detroit, Mich.
Carle, Irving—Orph., Memphis, Tenn.
Carleton, Al.—Maryland, Balto., Md.
Carletta—Orph., Minneapolis, Minn.
Carlin and Clark—Orph., Oakland, Cal.
Carmos, The—Cook's, Rochester, N. Y.
Carrillo, Leo—Chase's, Washington, D. C.
Carroll and Bennett—Maj., E. St. Louis, Ill.
Cartmell and Harris—Fulton, Bklyn.
Casad, De Verne and Walters—Grand, St. Louis, Mo.
Caston, Dave—Grand, Cleveland, O.
Chadwick Trio—Main St., Peoria, Ill.
Chameroys, The—Bijou, Woonsocket, R. I.
Chantl—Empire, Coventry, Eng., 25-30, Empire, Bradford, Nov. 1-6, Palace, Hull, 8-13.
Chantrell and Schuyler—Maj., Rochester, N. Y.
Chassino—Orph., Spokane, Wash.
Chester and Grace—Star, Chgo.
Chevalier, Albert—Alhambra, N. Y. C.
Chinko—Grand, Oldham, Eng., 25-30.
Christmas at Higgin's—Maj., Dallas, Tex.
Christy and Willis—Greenpoint, Bklyn.
Christy, Warne—Bijou, Kenosha, Wis.
Clayton, Lou—Mary Anderson, Louisville, Ky., Maj., Milwaukee, Wis., Nov. 1-6.
Clermont's Circus—Mary Anderson, Louisville, Ky.
Clipper Quartette—Maj., Montgomery, Ala.
Coleman, Billy—Keith's, Prov., R. I., Nov. 1-6.
Connolly and Webb—Maryland, Balto., Md.
Conroy and Le Maire—Orph., St. Paul, Minn., Orph., Sioux City, Ia., Nov. 1-6.
Coombs, Frank, and Muriel Stone—Bennett's, Montreal, Can.
Corby and Hale—Howard, Boston.
Cornelle—American, Boston.
Cota, Pl—Colonial, Norfolk, Va.
Cox, Ray—Hammerstein's, N. Y. C.
Cressy, Elsie—National, 'Frisco.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Kansas City, Mo., Maj., Des Moines, Ia., Nov. 1-6.
Crouch-Richards Trio—Poli's, Springfield, Mass.
Crown Musical Duo—Howard, Boston.
Cullen, James—Keith's, Prov., R. I.
Cummings, Grace—Family, Clinton, Ia.
Cunningham and Marion—Orph., Ogden, U., Orph., Denver, Colo., Nov. 1-6.
Curran, Francis—Family, Detroit, Mich.
Cutting and Zuida—Victoria, Wheeling, W. Va.
Cuttys, Musical—Grand, Pittsburgh.
Dagwell, Natalie and Aurie—Proctor's, Albany, N. Y., Greenpoint, Bklyn, Nov. 1-6.
Dahl, Dorothy—Grand, Tacoma, Wash.
Dale and Carreg—Luna, Port Arthur, Can.
Dale and Boyle—Poli's, Worcester, Mass.
Daleys, The—Keith's, Phila.
Dancing Bugs—Columbia, Cintl., O.
D'Arc's Marionettes—Willesden, Eng., 25-30, Clapham Nov. 1-6, Putney 8-13.
Darnley, Grace—Grand, San Jose, Cal.
Daytell, Madge—Family, Detroit, Mich.
Dazie, Mlle.—Poli's, Worcester, Mass., Hammerstein's, N. Y. C., Nov. 1-6.
De Coe, Harry—Poli's, Springfield, Mass.
De Cocsia, Edward—Crystal, Milwaukee, Wis.
De Haven, Carter—K. and P. 5th Ave., N. Y. C.
De Hollis and Valora—Bijou, Decatur, Ill.
De Lyle, Mlle. Liane—Orph., Bklyn.
De Milt, Gertrude—Bijou, Battle Creek, Mich.
De Mont, Robert—Poli's, Worcester, Mass.
De Veau Sisters—Scenic, Prov., R. I.
De Veaux, Wells G.—Pantage's, Seattle, Wash.
De Vere, Marie—9th and Arch, Phila.
De Voy and Dayton Sisters—Family, Clinton, Ia.
De Vine, Mlle. Klare—Maj., Galveston, Tex.
De Young, Mabel—Howard, Boston.
Devlin and Ellwood—K. and P. 5th Ave., N. Y. C.
Dickinson, Richard—Orph., Savannah, Ga.
Dixie Serenaders—Grand, Syracuse, N. Y.
DOHERTY SISTERS—Orph., Kansas City, Mo.
Dolliver and Rogers—Lyceum, Minot, N. D.
Dolores, Angela—Orph., Des Moines, Ia., Orph., St. Paul, Minn., Nov. 1-6.
Donnelly, Leo—Bennett's, Ottawa, Can.
Donner, Doris—Maj., Houston, Tex.
Downes Sisters—Star, Sault Ste. Marie, Mich.
Drake and Morgan—Family, Pottsville, Pa., Mt. Carmel Nov. 1-6.
Duncan, A. O.—Grand, Pittsburgh.
Dunbars, Four—Bennett's, Ottawa, Can.
Dunlap, Adelaide—Keith's, Prov., R. I., Nov. 1-6.
Dunree, Fred—Poli's, Scranton, Pa.
Durand, Paul—Howard, Boston.
Eagle, The, and the Girl—Poli's, Springfield, Mass.
Eckert and Francis—Grand, Cleveland, O.
Eckhoff and Gordon—Bennett's, Ottawa, Can.
Eclipse Comedy Four—Lyric, San Antonio, Tex.
Edwards, Gus—Chase's, Washington, D. C.
Edwards' Kountry Kids—Cook's, Rochester, N. Y.
Edwards' Night Birds—Poli's, Bridgeport, Conn.
Edwards, Tom—Shea's, Buffalo, N. Y.
Ehrendall Bros. and Dutton—Lyric, Ft. Wayne, Ind.
Eldon and Clifton—Bijou, Lansing, Mich., Bijou, Saginaw, Nov. 1-6.
Eldred, Gordon—Bennett's, Ottawa, Can.
Electrified Girl Review—Shea's, Buffalo, N. Y.
Elsworth and Lindon—Lyric, Ft. Wayne, Ind., Haymarket, Chgo., Nov. 1-6.
Eltinge, Julian—Plaza, N. Y. C.
Emmett, Gracie—Trent, Trenton, N. J., Poli's, Wilkes-Barre, Pa., Nov. 1-6.
Empire City Quartette—Fulton, Bklyn.
English Mermaids—Bennett's, Montreal, Can.
Ernests, The—Poli's, Wilkes-Barre, Pa.
Esmeralda Sisters—Casino, Lucerne, Switzerland—Indefinite.
Espe, Leonard and Lorne—Princess, Wichita, Kan.
Evans and Lee—Greenpoint, Bklyn.
Everett, Gaynell—Maj., Topeka, Kan.
Everhart—Circus Variety, Copenhagen, Denmark, 1-31.
Everts, Three—Grand, Pittsburgh.
Excels and Franks—Casino, Montreal, Can.
Exposition Four—Bennett's, Montreal, Can.
Fadettes, The—Proctor's, Newark, N. J.
Fagan and Merriam—Star, Clinton, Mass.
Farrell-Taylor Trio—Poli's, Springfield, Mass.
Faust, Victor—Maj., Ann Arbor, Mich.
Fay, Coleys and Fay—Grand, Indianapolis, Ind.
Fay, Mrs. Eva—Grand, Syracuse, N. Y.
Faye, Miller and Weston—Orph., Evansville, Ind.
Fealy, Margaret—Orph., Minneapolis, Minn., Orph., Lincoln, Neb., Nov. 1-6.
Felts and Barry—Columbia, St. Louis.
Fiddler and Shelton—Columbia, Cintl., O.
Fields, Al., and Dave Lewis—American, N. Y. C.
FIELDS, W. C.—Alhambra, N. Y. C.
Finney, Maude and Gladys—Bennett's, Montreal, Can.
Fisher and Fisher—Bijou, Pawtucket, R. I.
Fitzgibbon and McCoy—Keith's, Prov., R. I.
Fitzsimmons and Cameron—Maj., St. Paul, Minn.
Flint, Douglas A.—Hathaway's, New Bedford, Mass.
Fogarty, Frank—Colonial, N. Y. C.
Follette and Wicks—Criterion, Chgo.
Fonda, Mabelle—Thalia, Berlin, Ger., 11-31, Apollo, Dusseldorf, Nov. 1-16.
Foches and Bowman—Lyric, Dayton, O.
Force and Williams—Poli's, Bridgeport, Conn.
Fords, The—Proctor's, Plainfield, N. J.
Fortune Bros.—Hathaway's, Lowell, Mass.
Foster and Foster—Plaza, N. Y. C.
Fox, Florence—Orph., Owensboro, Ky.
Fox, Imro—Temple, Detroit, Mich.
Fox and Favie—Grand, St. Louis, Mo.
Francis, Emma—Maj., Chgo.
Francis and Rogers—Bullock's, Prov., R. I.
Frantz and Caesar—Maj., E. St. Louis, Ill.
Frazer, Julia—Maj., Des Moines, Ia.
Fredericks, Helena—Grand, Indianapolis, Ind., Columbia, Cintl., O., Nov. 1-6.
Fredericks, Musical—Temple, Detroit, Mich.
Fredo, George—Maj., Ft. Worth, Tex.
Free Setters Quartette—Unique, Des Moines, Ia.
French, Henri—Greenpoint, Bklyn.
Frey Twins—Keith's, Boston.
Frobel and Ruge—National, 'Frisco.
FISHER, MR. AND MRS. PERKINS—Orph., Allentown, Pa., Shubert, Utica, N. Y., Nov. 1-6.
Gabriel, Kid—Lyric, Dayton, O., Hippodrome, Cleveland, Nov. 1-6.
Gallmore, Arthur—South America, Oct. 25—Indefinite.
Galvin, Wallace—Maryland, Balto., Md.
Gardiner and Vincent—Poli's, Scranton, Pa.
Gardner, Georgia—Orph., Canton, O.
Gardner and Stoddard—American, N. Y. C.
Garlands, Three—Bijou, Saginaw, Mich.
Garson, Marion—Bennett's, Hamilton, Can., Bennett's, Ottawa, Nov. 1-6.
Gaskins, The—9th and Arch, Phila.
Geiger and Walters—Hathaway's, Lowell, Mass.
Gibson Girl Review—Shea's, Buffalo, N. Y.
Gilbert, Harry R.—Bijou, Pawtucket, R. I.
Gillingwater, Claude—Grand, Indianapolis, Ind., Orph., Evansville, Nov. 1-6.
Gilroy, Haynes and Montgomery—Garrick, Burlington, Ia.
Girdeller's Dogs—Bijou, Dubuque, Ia.
Goodwin, Virginia—Grand, Cleveland, O.
Gordon, Eleanor—Maj., Des Moines, Ia.
Gordon and Marx—Orph., Omaha, Neb.
Gordon and Pickens—Keith's, Boston, Poli's, Worcester, Nov. 1-6.
Gordon, Phillis—Poli's, Bridgeport, Conn.
Gould, Billy—Grand, Indianapolis, Ind.
Grannon, Ila—Grand, Indianapolis, Ind.
Grant, Alf—Poli's, Bridgeport, Conn.
Gray, Ed—American, N. Y. C.
Greno, Jacque—Pantage's, Seattle, Wash.
Gruber, Max—Poli's, Hartford, Conn.
Guilbert, Yvette—Orph., Bklyn., Alhambra, N. Y. C., Nov. 1-6.
Haley, Dan—Bullock's, Prov., R. I.
Hall and Herrold—Comedy, Jamaica, N. Y.
Hallen and Hayes—Bennett's, Hamilton, Can.
Hamill, Fred—Blaney's, Balto., Md.
Hamlins, The—Orph., New Orleans, La.
Hanlon and Clifton—Plaza, N. Y. C.
Hankins, Three—Keith's, Prov., R. I.
Hanvey and Bayliss—Orph., Atlanta, Ga.
Harlts, Two—Family, Clinton, Ia.
Harper, Hugh—Family, Detroit, Mich.
Harrigan, James—Maj., Chgo.
Harris and Peck—Grand, Hamilton, O.
Hastings and Wilson—Shea's, Buffalo, N. Y.
Hawkins, Jack—American, N. Y. C.
Hawley, S. Frederick—Colonial, N. Y. C.
Hayes, Wheelock, Troupe—Orph., Harrisburg, Pa.
Hayman and Franklin—Hippodrome, Portsmouth, Eng., 25-30, Grand, Bolton, Nov. 1-6, Hippodrome, Wigan, 8-13, Hippodrome, St. Helens, 15-20.
Hearn and Rutter—Maj., Johnstown, Pa.
Hefron, Tom—Orph., Champaign, Ill.
Henry, Carrl—Chase's, Washington, D. C.
Henry and Lisel—Colonial, Norfolk, Va.
Henry and Wilson—Richardson, Oswego, N. Y.
Hersog, Slat—Grand, Pittsburgh.
Herbert and Albert—Victoria, Balto., Md.
Herrmann, Adelaide—Proctor's, Newark, N. J., Proctor's, Albany, N. Y., Nov. 1-6.
Hermany's Animals—Temple, Detroit, Mich.
Herron, Bertie—Poli's, New Haven, Conn.
Herz, Ralph C.—Chase's, Washington, D. C., Nov. 1-6.
Hill and Whitaker—Empire, Dublin, Ire., 25-30, Empire, Liverpool, Eng., Nov. 1-6, Empire, Newport, Wales, 8-13, Empire, Cardiff, 15-20.
Hillman Trio—Maj., Chgo.
Hillman, Geo.—Orph., Memphis, Tenn.
Hillyers, Three—Lubin's, Richmond, Va.
Hio, Little—American, N. Y. C.
Hite, Mabel, and Mike Donlin—Colonial, N. Y. C., Grand, Pittsburgh, Nov. 1-6.
Hoch, Emil—Colonial, Norfolk, Va.
Hoey and Lee—Keith's, Boston.
Hoey and Mozar—Washington, Spokane, Wash., Maj., Seattle, Nov. 1-6.
Hoey and Walters—Proctor's, Troy, N. Y.
Holcomb, Grayce—Bullock's, Prov., R. I.
Holman, Harry—Bijou, Memphis, Tenn., Bijou, Chattanooga, Nov. 1-6.
Horton and La Triska—Keith's, Cleveland, O., Grand, Syracuse, N. Y., Nov. 1-6.
Houston, Fritz—Folly, Shawnee, Okla.
Howard and Collinson—Proctor's, Albany, N. Y.
Howard and Howard—Orph., 'Frisco, Cal., Orph., Oakland, Nov. 1-13.
Howard and North—Grand, Syracuse, N. Y.
Hughes and Cole—Comique, Lynn, Mass.
Hughes' Musical Trio—Orph., Sioux City, Ia., Orph., St. Paul, Minn., Nov. 1-6.
Hymns and McIntyre—Orph., Denver, Colo.
INGRAM, BEATRICE—Hathaway's, Lowell, Mass.
Inness and Ryan—Star, Chgo.
Italian Trio—Orph., Bklyn.
Jackson, Harry and Kate—Grand, Victoria, B. C., Grand, Tacoma, Wash., Nov. 1-6.
Jacobs and West—Family, Detroit, Mich.
Johnson Bros.—Maj., Norfolk, Va.
Johnsons, Musical—Orph., Omaha, Neb., Maj., Des Moines, Ia., Nov. 1-6.
Jones and Mayo—Orph., St. Paul, Minn., Orph., Minneapolis, Nov. 1-6.
Jones and Williams—Maj., Detroit, Mich.
Jordan and Frank—Maj., So. Bend, Ind.
Kaufman, Minnie—Grand, Oldham, Eng., 25-30.
Kaufman, Reba and Inez—Melliant, Hanover, Germany, Nov. 1-15, Central, Magdeburg, 16-30.
Keane and Briscoe—Keith's, Phila.
Keatons, Three—Proctor's, Newark, N. J.
Keim, Adelaide—Maj., Chgo.
Kellerman, Annette—Keith's, Boston.
Kelltuns, The—Maryland, Balto., Md.
Kelly and Catlin—Varieties, Terre Haute, Ind.
Kelso and Sidney—Gaiety, Indianapolis, Ind.
Kemps, The—Columbia, St. Louis.
Kenna, Chas.—Mary Anderson, Louisville, Ky.
Kennedy and Lee—National, Steubenville, O.
Klein Family—Orph., Kansas City, Mo.
Klinlet Bros.—Star, Chgo.
Knight Bros. and Sawtelle—Maj., Milwaukee, Wis.
Knight, Harlan E.—Keith's, Columbus, O.
Knie and Knopp—Howard, Boston.
Kohler and Adams—Princess, Pottstown, Pa.
Kohler Trio—Plaza, N. Y. C.
Kollins and Klifton—Maj., Detroit, Mich.
Kramer, Annie and Maude—Empire, Newcastle-on-Tyne, Eng., 28-30, Empire, South Shields, Nov. 1-6, Empire, Sunderland, 8-13, Empire, Belfast, Ire., 22-27.
Kratons, The—Palace, London, Eng., Nov. 1-Dec 13, 1-16.
Krause, Emma—Fulton, Bklyn.
La Croix, Paul—Grand, Pittsburgh.
La Fleur, Jos.—Maj., Dallas, Tex.
La Maze Bros.—Maj., Denver, Colo.
La Moines, Musical—Maj., Houston, Tex.
La Petite Revue—Orph., St. Paul, Minn., Orph., Sioux City, Ia., Nov. 1-6.
La Ports, Aerial—American, N. Y. C.
La Titcomb—Grand, Indianapolis, Ind.
La Toy Bros.—Unique, Sheboygan, Wis.
La Vine, Gen. Ed.—Orph., 'Frisco.
Lamb, Dorothy—Pantage's, St. Joseph, Mo.
Lancashire Lassies—Howard, Boston.
Lang and May—Maj., Camden, N. J.
Lanctot and Lucier—Shea's, Buffalo, N. Y.
Lane and O'Donnell—Poli's, New Haven, Conn.
LASKY'S BIRDLAND—Garrick, Wilmington, Del.
Lasky's Song Shop—Alhambra, N. Y. C.
Lasky's At the Country Club—Orph., Salt Lake City, U., Orph., Denver, Colo., Nov. 1-6.
Lasky's Pianophiends—Hammerstein's, N. Y. C.
Lasky's Imperial Musicians—Shea's, Toronto, Can.
Lasky's Twentieth Century—Grand, Pittsburgh, Pa., Chase's, Washington, D. C., Nov. 1-6.
Latona, Frank and Jen—Empire, Liverpool, Eng., 25-30, Empire, Hackney, London, Nov. 1-6, Empire, Holloway, 8-13, Empire, New Cross, 15-20.
Laughlin, Anna—K. and P. 5th Ave., N. Y. C.
Lauder, Harry—American, Boston.
Lavender, George—Chgo.
Larine-Cimaron Trio—Grand, Indianapolis, Ind.
Lean, Cecil and Florence Holbrook—Maryland, Balto., Md.
Le Clair, Gertie—Victoria, Balto., Md.
Le Clair and Sampson—Grand, Cleveland, O.
Le Dent, Frank—Alcazar, Marseilles, France, 25-Nov. 15, Casino, Toulon, 19-30, Alhambra, London, Eng., Dec. 6-Jan. 8.
Lee Bros. and Allen—Keith's, Prov., R. I.
Lee, Arthur—Orph., Victoria, O.
Leonards and Anderson—Greenpoint, Bklyn.
Leslie, Bert—Maj., Johnstown, Pa., Keith's, Columbus, O., Nov. 1-6.
Lester and Creighton—Garrick, Wilmington, Del.
Lewis and Chapin—Columbia, Cintl., O.
Lewis, Chas. T.—Bennett's, Hamilton, Can.
Lewis and Harr—Family, Gloversville, N. Y.
Leybourne, Harry—Hammerstein's, N. Y. C.
Lindsay, Fred—Maj., Milwaukee, Wis.
Linton, Tom—Washington, Spokane, Wash.
Lipman and Lewis—Pantage's, Denver, Colo.
Lloyd, Alice—Columbia, Cintl., O.
Lloyd, Herbert—American, Chgo.
Loftus, Cecilia—American, Chgo.
Loude and Tilly—Mary Anderson, Louisville, Ky.
Lorraine and Dudley—Orph., Brockton, Mass., Gaiety, Bangor, Me., Nov. 1-6.
Lorellas, Three—Howard, Boston.
Lorette—American, Chgo.
Lorette and Attenia—Scenic, Prov., R. I.
Lucca, Luciano—Orph., Salt Lake City, U.
Luce and Luce—Hathaway's, New Bedford, Mass.
Luckie and Yoast—Grand, Youngstown, O.
Lukas, Alexander—King's, Edinburgh, Scot., 25-30, Palace, Hammersmith, Eng., Nov. 1-6, Pavilion, Glasgow, Scot., 8-13, Winter Garden, New Brighton, Eng., 15-27.
Lukens, Four—Temple, Detroit, Mich.
Lyons and Yosco—Temple, Detroit, Mich.
Mack, Wilbur, and Nellie Walker—Orph., Minneapolis, Minn., 25-Nov. 6.
Maguani Family—Wm. Penn, Phila.
Maltese, Frank—Star, Chgo.
Manhattan Comedy Four—Garrick, Norristown, Pa.
Marabini, Luigi—Grand, Pittsburgh.
Marguerite and Adriel—Fulton, Bklyn.
Matimba Band—American, Boston.
Marine Comedy Four—Casper, Mt. Vernon, O.
Mario Trio—Shea's, Toronto, Can.
Marlowe, Hanson and Murray—Scenic, Prov., R. I.
Marreeno, Nevarro and Marreeno—Cook's, Rochester, N. Y.
Marsh and Middleton—Bullocks', Prov., R. I.
Marshall, Dolly—Criterion, Chgo.
Marshall and King—Folies Bergere, Mexico City, Mex.—Indefinite.
Martinette and Sylvester—Orph., 'Frisco.
Martus, Mlle.—Orph., Vancouver, B. C.
Mathews and Ashley—Maj., Des Moines, Ia.
Marzett and Wolf—Victoria, Balto., Md.
Mastroff—Maj., Chgo.
Mason, Harry—Victoria, Balto., Md.
Maud, Edith—Bennett's, Montreal, Can.
May, Ethel—Haymarket, Chgo.
McCanna, Dancing—Family, Detroit, Mich.
McCarthy and Major—American, Boston.
McCane, Mabel—Orph., Butte, Mont.
McCloskey, John—Cook's, Rochester, N. Y.
McConnell and Simpson—Orph., Portland, Ore.
McCrea, Frank—Blaney's, Balto., Md.
McDevitt and Kelly—Trent, Trenton, N. J.
McFarland and Murray—Los Angeles, Los Angeles, Cal.
McGuire, Tots—Orph., Memphis, Tenn.
MacIntyre, Josephine—American, Boston.
McKay and Cantwell—Orph., Bklyn.
McKinley, Pattie—Grand, Cleveland, O.
Melody Lane Girls—Maj., Chgo.
Melrose and Ingram—Lyric, Monroe, La.
Melville and Higgins—Columbia, St. Louis.
Melnotte Twins and Clay Smith—Shea's, Toronto, Can., Temple, Detroit, Mich., Nov. 1-6.
Meredith Sisters—Shea's, Toronto, Can.
Merrill, Lola, and Frank Otto—Alhambra, N. Y. C.
Meyer, Hyman—Maj., Milwaukee, Wis.
Milligan, Swat—Greenpoint, Bklyn.
Moffett and Claire—Mary Anderson, Louisville, Ky.
Montambo and Bartell—Bijou, Flint, Mich.
Montague's Cockatoos—Pantage's, Pueblo, Colo.
Montgomery, Ray, and Healey Sisters—Orph., Portland, Ore.
Montgomery, Mabel—Maj., Milwaukee, Wis.
Montgomery, Frank—Lyric, Dayton, O.
Montrose, Belle—Orph., Memphis, Tenn.
Moore, George Austin—Keith's, Boston.
Moore and Young—Hathaway's, Lowell, Mass.
Moore, Davey—Orph., Minneapolis, Minn.
Moran and Wiser—Lietleins', Breslau, Ger., 1-31, Circus Variete, Holland, Nov. 1-14.
Morgan and McIntyre—Princess, Wichita, Kan.
Morgan, King and Thompson—Bijou, Flint, Mich.
Morris and Morton—Grand, Victoria, B. C.
Morton, Ed.—Greenpoint, Bklyn.
Mozart, Fred and Eva—Temple, Ft. Wayne, Ind.
Moto Girl—Colonial, N. Y. C.
Motorcycle—Alhambra, N. Y. C.
Mueller and Mueller—Main St., Peoria, Ill.
Mullen and Corelli—Shea's, Buffalo, N. Y.
Murphy, W. H., and Blanche Nichols—Temple, Detroit, Mich., Cook's, Rochester, N. Y., Nov. 1-6.
Murphy, Mr. and Mrs. Mark—Trent, Trenton, N. J.
Murphy and Willard—Orph., Atlanta, Ga., Lyric, Mobile, Ala., Nov. 1-6.
Murphy and Whitman—Maj., Denver, Colo.
Murray, Elizabeth—Cook's, Rochester, N. Y.
Murray and Mack—Orph., Los Angeles, Cal.
Myosotis Sisters—Orph., Los Angeles, Cal.
Nadge, Mlle.—K. and P. 5th Ave., N. Y. C.
Navarro, Nat—Washington, Spokane, Wash.
Nesmeditans, The—Colonial, N. Y. C., Orph., Bklyn., Nov. 1-6.
Neary and Miller—Temple, So. Bend, Ind.
Nelson and Otto—Keith's, Boston.
Night Birds—Poli's, Bridgeport, Conn.
Night in a Monkey Music Hall—Maj., Chgo.
Nobel, Carl—Orph., Kansas City, Mo.
Nonette—Columbia, St. Louis.
Norman, Mary—Orph., Oakland, Cal., Orph., Los Angeles, 1-13.
Norton, E. S.—Maj., Dallas, Tex.
Nossos, Musical—Hippodrome, Cleveland, O.
Ober, Camille—Hammerstein's, N. Y. C.
O'Day, Ida—Maj., Chgo.
Olivette Troubadours—Shea's, Buffalo, N. Y.
Operatic Festival—Hippodrome, Cleveland, O.
Orth and Fern—Hippodrome, Cleveland, O.
Temple, Detroit, Mich., Nov. 1-6.
Otoro Troupe—Folly, Oklahoma City, Okla.
Owens, The—Victoria, Wheeling, W. Va.
Pantzer, Lena—Maj., Des Moines, Ia.
Pantzer, Willy, Troupe—Orph., Kansas City, Mo.
Patrice—Orph., St. Paul, Minn.
Patters, Three—Family, Lebanon, Pa.
Pelots, The—Proctor's, Newark, N. J.
Percival, Walter C.—Star, Muncie, Ind.
Perezoffs, The—Fulton, Bklyn.
Permane Bros.—Maj., Chgo.
Perry and White—Orph., Minneapolis, Minn.
Pero and Wilson—Maj., Dallas, Tex.
Peter—Colonial, N. Y. C.
Pettengill, George—Hippodrome, Cleveland, O.
Pickens, Arthur J.—Keith's, Boston, Poli's, Worcester, Nov. 1-6.
Picquays, The—Columbia, Cintl., O.
Pingree, Helen—Hathaway's, Lowell, Mass.
Porters, The—Grand, Indianapolis, Ind.
Powers Bros.—Family, Williamsport, Pa., Mozart, Elmira, N. Y., Nov. 1-6.
Primrose, Anita—Maj.
Prince, Arthur—Fulton, Bklyn.
Pringle and Whiting—Grand, Pittsburgh.
Pucks, Two—Shea's, Toronto, Can.
Quigley Bros.—Keith's, Phila.

Rae and Broache—Main St., Peoria, Ill.
Rafayette's Dogs—American, Boston.
Rainbow Sisters—Maj., Houston, Tex.
Rajah, Princess—Keith's, Phila.
Ray and Rae—Folly, Shawnee, Okla.
Raymond and Caverly—Orph., Bklyn.
Raymond and Harper—Colonial, Richmond, Va.
Raymond, Ruby—Orph., Minneapolis, Minn.
Ray's, Fred, Players—Maj., Ann Arbor, Mich.
Readings, Four—Maj., Des Moines, Ia.
Redford and Winchester—Colonial, N. Y. C., Orph., Bklyn., Nov. 1-6.
Reed Bros.—Orph., Sioux City, Ia., Orph., Omaha, Neb., Nov. 1-6.
Reed and Rari—Lyric, Dallas, Tex.
Reese and Rosa—Maj., Ann Arbor, Mich.
Rice, John C., and Sally Cohen—Plaza, N. Y. C.
Richards, Harry—Orph., Kansas City.
Richards, Harry H.—Orph., Kansas City, Mo.
Richardsons, Three—Orph., Savannah, Ga.
Rigby, Arthur—K. and P. 5th Ave., N. Y. C.
Riley and Ahearn—Bijou, Oshkosh, Wis.
Rinaldo—American, N. Y. C.
Ring, Julie—Shea's, Toronto, Can.
Ritter, Max, and Grace Foster—Holburn, Eng., 25-30, Canterbury Nov. 1-6 Paragon 8-13.
Roberts and Downey—Pantages, Oakland, Cal.
Robyns, Mr. and Mrs.—Maj., Montgomery, Ala.
Rocamora, Susanne—Grand, Syracuse, N. Y.
Rogers, Will—Bennett's, Ottawa, Can.
Rogers, Frank—Orph., St. Paul, Minn.
Romany Opera Co.—American, Chgo.
Romans, Dallas—Maj., Montgomery, Ala.
Rooney, Pat, and Marion Bent—Keith's, Phila.
Rosaires, The—Lyric, Mobile, Ala.
Rowley, Sam—Maj., Houston, Tex.
Rudenji, Jan—Keith's, Prov., R. I., Keith's, Boston, Mass., Nov. 1-6.
Russell, Frederic, and Lillian Held—Hippodrome, Cleveland, O.
Russell and Church—Airdome, Jacksonville, Fla.
Rutledge, Frank—Gaiety, Indianapolis, Ind.
Ryan and Douglass, Crescent, Cleveland, O.
Ryan and White—Colonial, N. Y. C.

RYAN, THOMAS J., AND MARY RICHFIELD—Hammerstein's, N. Y. C.
Sanderson's Marionettes—
Sauna—Chase's, Washington, D. C.
Selbini and Grovini—Grand, Stockton, Cal.
Seldom's Venus—Columbus, Cinti, O.
Semon, Chas. F.—Grand, Indianapolis, Ind.
Seymour, H. S.—Pantages, Tacoma, Wash.
Sheppard, Bert—Hathaway's, Lowell, Mass.
Sherman and De Forrest—Wm. Penn, Phila.
Siebrecht, Arthur—Princess, Lexington, Ky.
Simons, Louis, and Grace Gardner—Cook's, Rochester, N. Y.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—Indefinite.
Sinclair, Margie—Maj., Washington, D. C.
Sisola, The—Cook's, Rochester, N. Y.
Smith and Campbell—Greenpoint, Bklyn.
Snowden, Marie—Orph., Eau Claire, Wis.
Spaulding and Riego—Orph., Los Angeles, Cal.
Spink, George—Keith's, Prov., R. I.
Spissell Bros.—Poli's, Springfield, Mass.
Stanley, Edythe H.—Pantage's, Vancouver, B. C.
Steeley and Edwards—Grand, Tacoma, Wash.
Steger, Julius—Orph., New Orleans, La.
St. Elia, Richard, and Pearl De Forrest—Maryland, Balto., Md.
Stevens, Edwin—Orph., Seattle, Wash.
Stewart and King—Victoria, Balto., Md.
Stipps, Musical—Bijou, Oshosh, Wis.
Stone, Beth—Grand, St. Louis.
Swan and O'Day—Hathaway's, Lowell, Mass.
Sullivan and Pasquelina—Keith's, Prov., R. I.
Sully, Family—Hippodrome, Cleveland, O.
Sunny South—Maj., Des Moines, Ia., Haymarket Chgo., Nov. 1-6.
Sutcliffe Troupe—Empire, Oldham, Eng., 25-30, Empire, Cardiff, Wales, Nov. 1-6, Empire, Swansea, 8-13, Empire, Newport, 15-20.
Svengalis—American, N. Y. C.
Swayne and Ostman—Grand, St. Louis.
SABEL, JOSEPHINE—Pavarosi Orpheum, Budapest, Hungary, 1-31.
Techow's Cats—Wm. Penn, Phila.
Tempest and Sunshine—Orph., Portland, Ore.
Thomas and Payne—Bijou, Dubuque, Ia.
Thora—Grand, Syracuse, N. Y.
Top of the World Dancers—Columbia, St. Louis.
Torleys, The—Maj., Ft. Worth, Tex.
Town Hall Minstrels—Maj., Milwaukee, Wis.
Trovato—Colonial, N. Y. C.
Truesdell, Howard—Bennett's, Montreal, Can., Bennett's, Ottawa, Nov. 1-6.
Tucker, Sophie—American, N. Y. C.
Tuscano Bros.—Grand, Joliet, Ill.
Tuscany Troubadours—Orph., Oakland, Cal.
Underwood, Franklin, and Frances Slosson—Orph., Lincoln, Neb., Orph., Minneapolis, Minn., Nov. 1-6.
Valdare, Bessie—Grand, Syracuse, N. Y.
Vallecita's Animals—Maj., Milwaukee, Wis.
Van Biene, August—Keith's, Boston.
Van, Billy—Haymarket, Chgo.
Vance, Clarice—American, N. Y. C.
'Varsity Quartette—Pantage's, Portland, Ore.
Violinsky—Fulton, Bklyn.
Vivians, Two—Poli's, Bridgeport, Conn.
Voelker, Mr. and Mrs. Frederic—Orph., Kansas City, Mo., Nov. 1-6.
Vynos, The—Bijou, Pawtucket, R. I.
Waddell, Fred and Mae—Criterion, Chgo.
Wade, John P.—Grand, Pittsburgh.
Walsh and Lynch—Poli's, Springfield, Mass., Lyric, Dayton, O., Nov. 1-6.
Ward, Lew—Crystal, Milwaukee, Wis.
Washer Bros.—Bijou, Moose Jaw, Can.
Waters, Tom—Orph., Los Angeles.
Watson, Fred—Hippodrome, Cleveland, O.
Watson's Farmyard—Orph., St. Paul, Minn., Maj., Des Moines, Ia., Nov. 1-6.
Weadick and La Doe—Orph., Lima, O.
Weber, Chas. D.—Family, Lafayette, Ind.
Wentworth, Vesta and Teddy—Colonial, N. Y. C.
Wesley and Harrold—Grand, St. Louis.
Weston and Young—Wm. Penn, Phila.
Westony, Vilmos—Mary Anderson, Louisville, Ky.
Whelan, Albert—Keith's, Phila.
White, Clayton, and Marie Stuart—Greenpoint, Bklyn.
White and Sanford—Howard, Boston.
Whitehead, Joe, and Flo Grierson—Family, Butte, Mont.
Whitelaw, Arthur—Orph., Kansas City, Mo.
Whitman, Florence—Olympic, Grand Rapids, Mich.
Whitney, Tilly—Bijou, Flint, Mich.
Whitman Bros.—Bijou, Duluth, Minn.
Whittle, W. E.—Plaza, N. Y. C.
Wilder, Marshall P.—Bennett's, Montreal, Can.
Williard and Simms—Temple, Detroit, Mich.
Williard and Bond—Colonial, Lawrence, Mass., Hippodrome, Cleveland, O., Nov. 1-6.
Williams, Cowboy—Trent, Trenton, N. J.
Williams and Gordon—Maj., Detroit, Mich.
Williams, Gus—Maryland, Balto., Md.
Williams, Lottie—Orph., Bklyn.
Willison and Stonaker—Bell, Oakland, Cal.
Wills, Nat M.—Hammerstein's, N. Y. C.
Wilson Bros.—Trent, Trenton, N. J.
Wilson, Jack—Keith's, Boston.
Winkler-Kreas Trio—Proctor's, Albany, N. Y.
Winton, J. W.—American, Boston.
Wise, Capt.—Family, Detroit, Mich.
Wood, Geo. H.—Washington, Spokane, Wash.
Woods and Woods—Columbia, St. Louis.
Work and Ower—Bennett's, Montreal, Can.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., Lincoln, Neb., Orph., Sioux City, Ia., Nov. 1-6.
Wormwood's Monkeys—K. and P. 5th Ave., N. Y. C.
Wyckoff, Fred—Orph., Altoona, Pa.
Wynne, Bessie—Keith's, Phila.
Yackley and Bunnell—Lyric, Uniontown, Pa.
Yberri and Taylor—Blaney's, Balto., Md.
Young, James—Orph., Oakland, Cal.
Younger Bros.—Orph., Jamestown, N. D.
Youngs and Brooks—Maj., Galveston, Tex.
Zamore and Berg—Buenos Aires, Oct. 1-Dec. 1.
Zazell and Rosner—Mellini, Hanover, 16-31, Apollo, Dusseldorf, Nov. 1-15.
Zeraldas, The—Crystal, Milwaukee, Wis.
Zobedie, Fred—Keith's, Boston.

VAUDEVILLE JOTTINGS.

R. A. Roberts will arrive in America for his appearance on the Morris Circuit about Nov. 20 and will open at the American Music Hall Nov. 29.

The Three Kios Sisters, aerial trio, arrived last Tuesday on the S. S. "President Lincoln," to play the Orpheum Circuit. They begin their American tour at the Majestic, Chicago, Nov. 1.

Ernest Anderson is at present playing on United time, making a decided hit, it is reported.

ARENA NOTES.

Buffalo Bill's Wild West showed at Macon, Ga., Oct. 21, and Gentry's Dog and Pony Show was there Oct. 27. Barnum and Bailey is billed to appear Nov. 8.

John Robinson's Circus exhibited at Newberry, S. C., Oct. 28.

Gentry Brothers' famous show gave two creditable performances to well packed tent at Beaumont, Tex., and Ringling Brothers comes Nov. 2 for two performances.

Gentry Brothers showed to large attendance at Cordele, Ga., Oct. 12, and Buffalo Bill's Wild West combined with Pawnee Bill's Far East exhibited there Oct. 22.

The Sells-Floto Circus appeared at Augusta, Ga., Oct. 14; good business and fine show.

Dode Fiske's Circus played Ft. Dodge, Ia., Oct. 13 for the benefit of local B. P. O. E., but owing to the extreme cold weather drew only fair crowds.

The Hagenbeck-Wallace Shows are billed to appear at Yazoo City, Miss., Nov. 2.

Howe's New London Shows pleased good business at Goldsboro, N. C., on Oct. 18.

Millers Brothers' 101 Ranch Show pleased two immense crowds Oct. 16 at Little Rock, Ark.

Cole Brothers' Circus, which lost their Winter quarters at Harbor Creek, Pa., some weeks ago by fire, have located in Corry for the Winter in the large shops belonging to the United States Radiator Company on Washington Street.

NOTES OF VARIOUS ACTIVITIES.

Gertrude Arden, who still sticks to East Lynne with profit, has been receiving admirable notices along her tour since she started, the middle of August. Another East Lynne company, also under the management of the Joseph King Attractions, Inc., is headed by Avis Paige, who has met with warm approval for her interpretation of the leading role.

W. D. Wegefarth, manager of the Grand Opera House, Philadelphia, congratulates himself on being the first in that city to place his orchestra on the stage on account of business this season. When one considers that the capacity of the Grand is about 3,500, it is remarkable.

Mrs. Thomas J. Tempest desires it to be known that her stage name is Florence Langdon.

O. M. Paul will close as principal comedian of the Cameron Opera company on Oct. 30. He has had considerable stock experience in both the dramatic and musical fields, with a reputation of always making good. He may be addressed 420 Clark Street, Fort Worth, Tex.

The Bijou Stock at Pawtucket, R. I., will open on Nov. 8. The entire company has not yet been engaged and good stock people are wanted to complete the organization. Lowest salary should be mentioned in writing to Manager David R. Buffinton, at the Bijou Theatre, Pawtucket.

Louise Langdon has scored a pronounced hit as Betty Annesley in The Man on the Box, receiving most enthusiastic praise from the press everywhere.

NOTES OF THE AIRDOMES.

At the Silver City, New Mex., Airdome (D. D. Sullivan, prop. and mgr.) Business continues fine. Two performances nightly. Oct. 9, Manager Sullivan put on the Gans-Nelson Fight to S. R. O. The management of this popular place of amusement has carefully studied the patrons' likes and dislikes and have steadily improved the quality of the pictures shown.

At the San Antonio, Tex., Airdome (Ross Combest, mgr.), the Powers Hypnotic Show did good business Oct. 3-16. It is expected that this will close the house for the season.

At Delphos, Ohio, the Airdome (W. D. Hampton, mgr.), and Staup and Miller's Airkade closed a successful season Sept. 22.

At the Little Rock, Ark., airdome (Fred Pennel, mgr.), Playter Players in repertoire Sept. 27-2 closed house for season.

At the Silver City, N. M., airdome (D. D. Sullivan, mgr.), two performances daily of moving pictures and illustrated songs to capacity. The Summers-Britt fight pictures were put on in spite of opposition by local Ministers' Alliance and justice of the peace.

The Hot Springs, Ark., airdome (Frank Head, mgr.)[1] The Bittner Comedy co. Sept. 27-2 closed a successful three weeks and the Playter Players follow Oct. 4-9.

The Airdome Company at Palestine, Tex., has closed a very profitable season and one that has given entire satisfaction to the public. This same company owns the new Lyric of this city and will open Oct. 4 with pictures every day and vaudeville change twice per week.

The Terre Haute, Ind., Airdome (Sam M. Young, mgr.) closed its third season here Oct. 3 with Carl W. Cook in Rip Van Winkle to good attendance. Business was uniformly good during entire season of twenty weeks; house being sold out many times before the curtain went up. House has seating capacity of 2,000, and in addition to well equipped stage has a regulation circus ring. Next season opens May 29.

LETTER LIST.

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WOMEN

Arling, Minnie, Florence Adams, Florence Arnold, Gertrude Arden, Stella Archer, Alice Adams
Bram, Freida, Winifred Brennan, Julie Bradford, Gertrude Bondhill, Henrietta Brown, Bettina Bruce, Gussie Belcher, Marie J. Barker, Nellie Battelle, Edna Bert, Ruby R. Brooks, Katherine Bennett, Helen Bertram, Anna Buckley, Berninice Bartlett, Alma Belwin.
Clarence Sisters, Florence Craig, Ethel Clayton, Catherine Clinton, Eleanor Cary, Leonor Cutler, Nina Cullins, Charlotte Crane, Mattie Crofts, Alice Clifton, Florence Coventry, Effie Cross, Maud Courtney, Rea Carlysle, Grace T. Colbourn, Alice Collier, Ethel Clifton, Mrs. Harry Collins.
Drew, Grace, Lee Dupree, Henriette de Lorene, Gunnis Davis, Daisy Davenport, Teresa Dale, Alice Donovan, Mrs. F. A. Dubnch, Marbelle Dean, Camille D'Arville, Norine Dunham, Zelle Davenport, Theo De Cappet, Nina Davis, Stella E. Desmond.
Edwards, Helene, Martha Edmond, Gertrude Earle, Madge Edwards.
Farr, Frances, Sadie Fredo, Mabel Fenton, Olga Faber, Frances Fairfield, Agnes Fuller, Bessie Fontaine, Genevieve Florence, Mae Franchie, Gertrude Fayot, Beatrice Fisher, Mabel Fenyvear, Florence Farr.
Girvin, Marie, Monda Glendower, Marie Gebhardt, Mrs. Edward Griffith, Mae Grouch, Amelia Gardner, Rosemary Gloss, Esther Gerber, Mabel R. Griffith, Frances Gerard, Lisette Gilbert, Lilla Gates, Mrs. Jno Glendinning.
Hall, Lillian, Mrs. Halle, Mrs. Harry J. Hewitt, Helen Holmes, Adaline Hart, Effie Hamilton, Liffian Hagar, Margaret Hall, Marie Hanna, Mrs. W. Dale Haye, Mrs. E. Hart, Mary Hall, Mlle. Hidalgo.
Johnston, Florence L.
Kent, Susie, Hildergarde Kene, Grace Kensell, Mrs. Kegl, Ada Keene, Mrs. Jas. Kennedy, E. Keurin, Clare Krall.
Lane, Myrtle, Joffreys Lewis, Claudia Lucas, Bessie Lawlor, Zora Lawrence, Mrs. Gus Luders, Helen Lorrell, Madeline Leslie, Tessie Lawrence, Dorothy Lamb, Emelie Lessing, Grace Leonard, M. Florine Linden, Ethel Lorraine.
Meredith, Evelyn, Gowon Go Mohawk, Ruby Morton, Julia Miles, Ara Meyers, Grace Miller, Belle Montrose, Virginia Morris, Charlotte Meyer, Jean Meagher, Mrs. Geo. Murphy, Marguerite Merrington, Eva Man, Eilean Maretti, Ethel Mandeville, Violet Mansfield, Mae Martine, Mrs. Danny Mann, Kathlyn Murray, Ella Marey, Maitee March, Zena Morin, Anna McKim, Mrs. J. K. McCurdy, Edith McDonald, Mildred McKenna.
Norton, Madge, Ada Neville, Evelyn Nicholson, Georgia Nelson, Hermaine Nall, Hildgard Nelson, Dorit Newton, Maude C. Neal, Alice Nielson.
O'Connor, Nellie, Eileen O'Malley, Adeline O'Conor, Bertha Olds.
Payne, Madeline, Pauline Palmer, Mrs. Walter B. Paschal, Lillian Porter, Minnie E. Packard, Charlotte Parry, Marie Pomeroy, Marie Power, Bereuice Parker.
Rehan, Adrietta, Lola Russell, Frances Robley, Mrs. F. A. Remick, Louise Randolph, Ada Rhodes, Josephine Ross, Mabelle Rowland, Mona Richmond, Vivian Rogers, Ada C. Rasoua, Georgia Russell.
Scott, Agnes, Jessie B. Sterling, Kittie Stone, Nadine Stevenson, Dorothy Stanton, Elizabeth Sanger, Marion Shirley, Alice Simmon, Mabel Searles, Agnes Stone, Muriel Starr, Clara Smith, Pearl C. Seward, Etta Skinner, Emma S. Southard, Mrs. Harry Stuart, Miss G. Stansburg.
Thurgate, Alice, Bella Tuffs, Hilda Thomas, May Tully, Jane Tyrell, Grace Turner, Ethel Trevor, Mayme A. Taylor, Beth Tate, Stella Tracey, Fay Templeton.
Vernon, Isabel, Diane Vigneron, Marguerite Van Keese, Mabel Vann, Beatrice Varnedoe.
Wright, Ethel, Saidee Williams, Mrs. Jos. Wheelock, Blanche Weaver, Norma Whalley, Mrs. Chas. Wellesley, Alta Wilton, Gwen Williams, Dorothea Walker, Helene Wesley, Irene Ward, Claire Washington, Ona Waldorf, Mrs. Earnest West, Myrtle B. Webb, Charlotte White, Patrica Whitbeck, Morva Williams.

MEN

Alden, Bob, Paul Anderson, Jack Allen, Dr. F. B. Anceline, Percival Aylmer, J. R. Amory, H. D. Allen.
Brown, Geo. E., Ralph Brown, Walter Brandt, Jno. A. Booth, Lawrence Brooke, Rowland Brunton, Jack Barry, Harry J. Booth, Robt. I. Boud, D. E. Benn, W. J. Benedict, Fred Borneman, Lee Baker, Hilbert M. Brown, O. D. Bailey, F. H. Brandt, Cyril Bridalph, Orrin T. Burke, Lawrence Barbour, W. H. Barwald, S. K. Blair, W. Julian Brookes, Frank Bacon, Harry Bewley, Geo. Backus, Butler Bros.
Callahan, Geo., Cameron Carter, S. F. Cairns, W. F. Courtleigh, Jos. D. Callaghan, E. W. Chipman, E. W. Crowninshield, Tim Cronin, Chas. E. Chisholm, L. S. Corbitt, Arthur C. Carleton, Lloyd Carelton, Walter V. Coyle, Edw. Carter, Ridgwell Cullum, Jno. Conlon, Chas. Cartwright, Emmett Corrigan, Geo. E. Clancy, Arthur E. Claire.
De Wolf, Aubrey, Dudley Diggs, Hope Deane, Elwood Duncan, Blaine A. Darwold, Chas. De Argedage, Alf. Dalby, H. A. Dienhart, Robt. C. Duce, Saml; M. Dawson, J. H. Doyle, L. Dwigh, Edward Dean, Harry K. Duffy, Rex de Rosselli, Jno. A. Dewey, Hal De Forrest, Hal F. Donohue, A. L. Doan.
Eaton, Elwyn, Thos Emery, Tampe Evans, Will H. Evarts, Geo. Z. Egan.
Fennessy, Wm. T., Harrison Fischer, Winfield Freeman, H. G. Forrest, Charlie Fulton, Harry C. Fitzgerald, Frank P. Folsom, Dick Fitzgerald, Barney Fagan, Gilbert Fitzgerald, Geo. Foster, Wm. Foster, Alan Foster, Harry E. Feicht, Eddie Flavelle, Alexander Frank, J. Victor Foster, Frannie Fraunhalz, J. J. Fox.
Gran, Alb., E. J. Glendinning, Wm. Griffin, Frank C. Gayler, Jno. McT. Gillies, Jas. Gordon, Thos. J. Grady, Geo. Gilday, W. G. Gillespie, Gilbert Gregory, Harry E. Graham, Wm. L. Gibson, Geo. Gordon, Chas. Geamlich, Roy Gillett, Fred F. Grenell, Geo. L. Gardner, J. L. Glass, Edward Genrig, Fred Grey.
Howland, Olin R., Arthur Hoopes, Fred'k Hastings, Gavin Harris, Will Howaft, Clyde G. Hilton, Hans Herbert, Clarence Handyside, Jas. T. Hall, Ch. E. Hart, L. N. Hallidar, Andrew Hamilton, C. A. Hewlitt, Artemas R. Hopkins, Sol. Heim, J. Van D. Humphrey, Hal Hamilton, Louis C. Howard, Karl Hewitt, Alb. Hamberg, Bobbie Harrington, Rapley Holmes, D. M. Henderson, Herman Heirshberg, Franklyn Hurleigh, G. Bronson Howard, M. P. Haynes, Jno. E. Henshawe, Fred C. Holmes.
Ingraham, Wm., Jay Irving, Harry Ingram, E. D. Ijams.
Judge, Will, David Janerson, Carl T. Jackson, J. J. Jaxon.
Kolker, Henry, Hardee Kirkland, Ed. T. Kerr, Walter Kelly, Harry Kelly, Lew Krouse, Chas. W. Keogh, Sydney Klein, Frank T. Kinzling, Pearl Kirkwood, Jas. Kennedy, Frank T. Kintzing.
Lack, Will, Rob't Lett, Frank Lawler, Arthur Laval, Alb. Livingston, Geo. S. Leonard, Nestor Leonon, J. Le Pellitier, Geo. W. Lask, La Pearl and Blank.
Murphy, Frank J., Frederic Merrick, Edson R. Miles, Walter H. Miller, R. E. Magnus, Ray Mitchell, Rudolph Mazanden, Jerry Mills, Hugh Morrison, Wm. Morris, Jos. Merrick, C. D. Mc-Could, C. Russell McCarron, Tim McMahon, H. B. McGregor, C. W. McClintock, E. S. McKim.
Nannary, P. A., Rob't Newcomb, J. Arthur Nelson, Alb. Norton, L. A. Nelms, Jos. E. Nichol.
Odell, Geo., Geo. O'Farrell.
Pennell, Dan'l, Geo. H. Price, Alb. Porta, Tom Parry, Walter Percival, R. Wm. Parkins, W. H. Pearl, Jos. D. Plante, Geo. W. Paige, R. C. Pattin.
Quinn, Eddie.
Robert, Hans, Bert Ralton, Ed Redding, Rodney Ramone, Harry P. Rosseau, Oscar Razland, Frank Root, Jack E. Ross, Wm. S. Rising, W. Paul Richmond, Ernest C. Rand, Geo. G. Rice, Wm. F. Ryan, Wm. L. Raymore, Jas. J. Rice.
Smith, Bruce, Juno Salmo, W. J. Samuels, J. J. Sambrooke, Willard Sims, Harry Swithfield, David Superior, Anthony Salter, Cecil Summers, Rob't Stewart, Jack Standing, Jas. A. Smith, Carl Schuls, Jas. Simpson, Arthur R. Sprague, Joe F. Sorauhan, H. B. Scott, Jake Simon, Campbell Stratton, Thos. Sheeley, Benj. Seoville, G. B. Stuart, Chas. Sessonske, E. Scheich, Thornton, Arthur, Charlie Thropp, Wm. W. Thomas, Thos. F. Tracy, Jess Travers, Fred'k A. Thompson, Wm. H. Thompson, Wilson R. Todd, W. D. Turner.
Van Allen, Walter, Harry F. Vickery, Chas. A. Van.
Wilson, F. Arnett, E. G. Wright, Wm. Wagner, Geo. Whitaker, J. Alb. Wallerstedt, Howard Walsh, Wm. Watson, Toxen Worm, Rod Waggoner, A. C. D. Wilson, G. Gordon White, G. Rex Wilson, Francis Wood, Geo. Wharnock, S. L. Whitty, C. Colton White, Randolph Weller, Thos. F. Whitbread, Jno. Woodeson, Thos. Whiffen, Walt. Whitman, H. Warren Wilson.
Young, Jas., Jno. C. Young, Pierre B. Young.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Dorothy Dane, Jas. Corte, Franklyn Whitman, Ernest Franconi, Sidney McCardy, F. A. Demerest, Harry S. Sheldon.

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My Lord and Pee Wee; one act farce. By E. Lissner.
My Soldier Boy; comedy farce in three acts. By Alfred Maltby and Frank Lindo.
Nearly a Soldier; one act comedy. By Joseph I. Browning.
Never Again; sketch. By E. Clifton.
New Musician, The; play in four acts. By Bang and Wild.
Ninfas and Sa'tiros. By J. Lopez Silva and J. Pellicer; music by Vincente Lleo.
Ola Negra, La; sketch in one act. By E. Zamboldo and Jose Bermudez.
On Old Cape Ann; comedy drama in four acts. By G. H. Howard.
Pan's Princess; masque. By E. H. Hart.
Pasado Vuelve, El; comedy in one act. By E. Zamacois.
Pastoral; sketch in one act. By E. and I. Olona.
Paying the Price. By Georgia Cady Hicks Sears.
Pelotera, Una; play in one act. By F. Urales.
Pepe el Liberal; play in one act. By G. Perrin and M. de Palacios.
Pirosa el Ladron; comedy in one act. By P. de Palomera.
Pierrots, Les; play in five acts. By G. Grillet.
Plays. By John Galsworthy. New York and London, G. P. Putnam's Sons. Contents: The Silver Box, a comedy in three acts; Joy, a play on the letter I, in three acts; Strife, a drama.
Plus Forte, La; play in three acts. By E. Brieux.
Prehistoric Mabel; hysterical evolutionary play in five ages. By C. C. S. Cushing.
Price, The; play in three acts. By J. A. Westhauser.
Prince of Styles, The; operetta in one act. By F. Merrill.
Ringmaster, The. Play by O. Porter.
Rocky Ford; drama in four acts. By Burton L. Spiller.
Rogue's Luck, A, or, A Map of Nerve; farce in three acts. By Levin C. Tees.

Born

HICKS.—A daughter to Mr. and Mrs. H. M. Hicks (Pearl Lytell), at Brooklyn, Oct. 4.

Married.

BODINGTON—BLYE.—Maurice Bodington to Helen Blye, at Toronto, Canada, Sept. 4
BUTLER—O'BRIEN.—William Butler and Cassie O'Brien, at Detroit, Mich., on Sept 11.
HALL—PLUMMER.—Samuel A. Hall and Maude P. Plummer, at Fall River, Mass., on Oct. 18.
WINNIGER—COOK.—John D. Winniger to Louise Marie Cook, at Watertown, Wis., on Oct. 21.

Died

FOSTER.—Warren Foster, at Ogden, U., on Oct. 16.
HOPKINS.—John D. Hopkins, aged sixty-three, at St. Louis, Oct. 24.
LADOUX.—Daniel Ladoux, 23 years, at New York, Oct. 18.
O'BRIEN.—Neil O'Brien, at New York, Oct. 18, aged 55 years.

In Memoriam

In loving memory of my dearly beloved mother, MARIE BINGHAM,
who passed away Oct. 20, 1905. "She was tired of all, save loving."

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abel and Irwin—Maj., Chgo.
Abeles, Edward—Keith's, Phila., Temple, Detroit, Mich., Nov. 1-6.
Adams and Alden—Orph., Butte, Mont., Orph., Spokane, Wash., Nov. 1-6.
Adams, Mabelle—Poli's, Springfield, Mass.
Adelman, Joseph—Thalia, Elberfeld, Ger., 1-31.
Ahearn Troupe—Orph., New Orleans, La.
Alexander, Geo. B.—Grand, St. Louis.
Alexis and Shall—Wm. Penn., Phila.
Ali, Hassan Ben—K. and P. 5th Ave., N. Y. C.
Alpha Troupe—Hathaway's, New Bedford, Mass.
Alpine Troupe—Coliseum, Indianapolis, Ind.
American Dancers, Six—Orph., Sioux City, Ia.
Ames and Corbett—Bijou, Bayonne, N. J.
Ameta—Winter Garden, Berlin, Ger., Oct. 1-Dec. 1.
Andersons, Four—Orph., Eau Claire, Wis.
Arch City Trio—Orph., Portsmouth, O.
Ardell, Franklin—Poli's, Bridgeport, Conn.
Armitage Sisters—Star, Tarentum, Pa.
Arkansas Two—Columbia, St. Louis.
Arlington, Four—Orph., Salt Lake City, U.
Armstrong and Ashton—Wm. Penn., Phila.
Ashi Troupe—Grand, St. Louis.
Ashley, Lillian—Maryland, Balto., Md.
Auger, George—Orph., Denver, Colo.
Australian Trio—Family, Detroit, Mich.
Avolos, The—Maj., Des Moines, Ia.
Avon Comedy Four, Orph., Bklyn.
Banks-Breazeale Duo—Mary Anderson, Louisville, Ky.
Bannons, Juggling—Orph., Bklyn.
Barnes and Crawford—Orph., Bklyn., Chase's, Washington, D. C., Nov. 1-6.
Barnes and Reming—Maj., Chickasha, Okla.
Barnes, Stuart—Columbia, Cinti., O.
Barnes and Edwins—Orph., Portsmouth, O.
Barry, Mr. and Mrs. James—Grand, Syracuse, N. Y.
Barry and Wolford—Keith's, Phila.
Barry, Edwina, and William Richards—Columbia, Cinti., O.
Barrett, Joe—Mary Anderson, Louisville, Ky.
Barrows and Lancaster—Colonial, N. Y. C.
Barto and McCue—Trocadero, Phila.
Basque Quartette—Maj., Milwaukee, Wis.
Beard, Billy—Maj., Dallas, Tex.
Bedell Bros.—O. H., Lancaster, Pa.
Belmonts, The—Maj., Milwaukee, Wis.
BERGERE, VALERIE—Orph., Oakland, Cal., 25-Nov. 6.
Begere Sisters—Family, Rock Island, Ill., 25-27, Family, Davenport, Ia., 28-30, Waterloo, Waterloo, Nov. 1-6.
Bergen, Nella—Keith's, Prov., R. I.
Bernardi, Arthur—Shea's, Toronto, Can.
Bernier and Stella—Keith's, Columbus, O.
Berry and Berry—Bijou, Jackson, Mich.
Besnah and Miller—Plaza, N. Y. C.
Beyer and Hermann—Crystal, Milwaukee, Wis.
Big City Quartette—Orph., Los Angeles, Cal., 25-Nov. 6.
Bimbas, The—Columbia, St. Louis.
BINDLEY, FLORENCE—Orph., Des Moines, Ia.
Binns, Binns and Binns—Alhambra, N. Y. C.
Birch, John—Orph., Butte, Mont., Nov. 1-6.
Black, Violet—Chase's, Washington, D. C.
Blancke, Anne—American, N. Y. C.
Blondell, Ed.—American, N. Y. C.
Blamphin and Hehr—Princess, So. Framingham, Mass., Comique, Lynn, Nov. 1-6.
Bloomquest, George—Orph., 'Frisco, Orph., Oakland, Nov. 1-13.
Boganny, Joe—Plaza, N. Y. C.
Boise and Wilson—Orph., Savannah, Ga.
Booth Trio—Maj., Houston, Tex.
Bosanquet—Victoria, Balto., Md.
Bowen, Jack—Bell, Oakland, Cal.
Bowers, Walter and Crooker—Poli's, Bridgeport, Conn., Poli's, Scranton, Pa., Nov. 1-6.
Bowman Bros.—Shea's, Buffalo, N. Y.
Bowman and St. Clair—Orph., Alliance, O.
Boyce, Jack—Family, Lebanon, Pa.
Boyd and Allen—Orph., Tampa, Fla.
Boys In Blue—Orph., Portland, Ore.
Braatz, Selma—Shea's, Buffalo, N. Y.
Brady and Mahoney—Shubert, Utica, N. Y.
Brenon, Herbert, and Helen Downing—Poli's, Hartford, Conn.
Brooks, Franklin O.—Grand, Canal Dover, O.
Browning and Levan—Poli's, Springfield, Mass.
Bruno, Kramer Trio—American, Boston.
Bryant and Saville—Orph., Lancaster, O., Grand, Hamilton, Nov. 1-6.
Buchanans, Dancing—Bijou, Flint, Mich.
Buckley's Dogs—Novelty, Stockton, Cal.
Burns, Billy—Orph., Portsmouth, O.
Burt, Nellie—Washington, Spokane, Wash.
Burton, Jimmie—Scenic, Ida Grove, Ia., Star, Blue Earth, Minn., Nov. 1-6.
Bush and Earl—Olympic, Grand Rapids, Mich.
Butler, Amy—Shea's, Toronto, Can.
Byron and Langdon—American, Chgo.
Caillonette—Plaza, N. Y. C.
Cameron and Gaylord—American, Chgo.
Campbell, Emelin, and Aubrey Yates—Poli's, Worcester, Mass.
Caulfaine, Aleide—Alhambra, N. Y. C.
Carbrey Bros.—Temple, Detroit, Mich.
Carle, Irving—Orph., Memphis, Tenn.
Carleton, Al.—Maryland, Balto., Md.
Carletta—Orph., Minneapolis, Minn.
Carlin and Clark—Orph., Oakland, Cal.
Carmos, The—Cook's, Rochester, N. Y.
Carrillo, Leo—Chase's, Washington, D. C.
Carroll and Brevoort—Maj., E. St. Louis, Ill.
Cartmell and Harris—Fulton, Bklyn.
Casad, De Verne and Walters—Grand, St. Louis, Mo.
Caston, Dave—Grand, Cleveland, O.
Chadwick Trio—Main St., Peoria, Ill.
Chameroys, The—Bijou, Woonsocket, R. I.
Chanti—Empire, Coventry, Eng., 25-30, Empire, Bradford, Nov. 1-6, Palace, Hull, 8-13.
Chantrell and Schuyler—Maj., Rochester, N. Y.
Chassino—Orph., Spokane, Wash.
Chester and Grace—Star, Chgo.
Chevalier, Albert—Alhambra, N. Y. C.
Chinko—Grand, Oldham, Eng., 25-30.
Christmas at Higgin's—Maj., Dallas, Tex.
Christy and Willis—Greenpoint, Bklyn.
Christy, Wayne—Bijou, Kenosha, Wis.
Clayton, Una—Mary Anderson, Louisville, Ky., Maj., Milwaukee, Wis., Nov. 1-6.
Clermont's Circus—Mary Anderson, Louisville, Ky.
Clipper Quartette—Maj., Montgomery, Ala.
Coleman, Billy—Keith's, Prov., R. I., Nov. 1-6.
Connolly and Webb—Maryland, Balto., Md.
Conroy and Le Maire—Orph., St. Paul, Minn., Orph., Sioux City, Ia., Nov. 1-6.
Coombs, Frank, and Muriel Stone—Bennett's, Montreal, Can.
Corby and Hale—Howard, Boston.
Cornella—American, Boston.
Cota, El—Colonial, Norfolk, Va.
Cox, Ray—Hammerstein's, N. Y. C.
Cressy, Elsie—National, 'Frisco.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Kansas City, Mo., Maj., Des Moines, Ia., Nov. 1-6.
Crouch-Richards Trio—Poli's, Springfield, Mass.
Crown Musical Duo—Howard, Boston.
Cullen, James—Keith's, Prov., R. I.
Cumings, Grace—Family, Clinton, Ia.
Cunningham and Marion—Orph., Ogden, U., Orph., Denver, Colo., Nov. 1-6.
Curran, Francis—Family, Detroit, Mich.
Cutting and Zuida—Victoria, Wheeling, W. Va.
Cuttys, Musical—Grand, Pittsburgh.
Dagwell, Natalie and Aurie—Proctor's, Albany, N. Y., Greenpoint, Bklyn, Nov. 1-6.
Dahl, Dorothy—Grand, Tacoma, Wash.
Dale and Carreg—Luna, Port Arthur, Can.
Dale and Boyle—Poli's, Worcester, Mass.
Daleys, The—Keith's, Phila.
Dancing Bugs—Columbia, Cinti., O.
D'Arc's Marionettes—Willesden, Eng., 25-30, Clapham Nov. 1-6, Putney 8-13.
Darnley, Grace—Grand, San Jose, Cal.
Daytell, Madge—Family, Detroit, Mich.
Dazie, Mlle.—Poli's, Worcester, Mass., Hammerstein's, N. Y. C., Nov. 1-6.
De Coe, Harry—Poli's, Springfield, Mass.
De Corsia, Edward—Crystal, Milwaukee, Wis.
De Haven, Carter—K. and P. 5th Ave., N. Y. C.
De Hollis and Valora—Bijou, Decatur, Ill.
De Lyle, Mlle. Liane—Orph., Bklyn.
De Milt, Gertrude—Bijou, Battle Creek, Mich.
De Mont, Robert—Poli's, Worcester, Mass.
De Veau Sisters—Scenic, Prov., R. I.
De Veaux, Wells G.—Pantage's, Seattle, Wash.
De Vere, Marie—9th and Arch, Phila.
De Voy and Dayton Sisters—Family, Clinton, Ia.
De Vine, Mlle. Klare—Maj., Galveston, Tex.
De Young, Mabel—Howard, Boston.
Devlin and Ellwood—K. and P. 5th Ave., N. Y. C.
Dickinson, Richard—Orph., Savannah, Ga.
Dixie Serenaders—Grand, Syracuse, N. Y.
DOHERTY SISTERS—Orph., Kansas City, Mo.
Dolliver and Rogers—Lyceum, Minot, N. D.
Dolores, Angela—Orph., Des Moines, Ia., Orph., St. Paul, Minn., Nov. 1-6.
Donnelly, Leo—Bennett's, Ottawa, Can.
Donner, Doris—Maj., Houston, Tex.
Downes Sisters—Star, Sault Ste. Marie, Mich.
Drake and Morgan—Family, Pottsville, Pa., Mt. Carmel Nov. 1-6.
Duncan, A. O.—Grand, Pittsburgh.
Dunbars, Four—Bennett's, Ottawa, Can.
Dunlap, Adelaide—Keith's, Prov., R. I., Nov. 1-6.
Dupres, Fred—Poli's, Scranton, Pa.
Durand, Paul—Howard, Boston.
Eagle, The, and the Girl—Poli's, Springfield, Mass.
Eckert and Francis—Grand, Cleveland, O.
Eckhoff and Gordon—Bennett's, Ottawa, Can.
Eclipse Comedy Four—Lyric, San Antonio, Tex.
Edwards, Gus—Chase's, Washington, D. C.
Edwards' Kountry Kids—Cook's, Rochester, N. Y.
Edwards' Night Birds—Poli's, Bridgeport, Conn.
Edwards, Tom—Shea's, Buffalo, N. Y.
Ehrendall Bros. and Dutton—Lyric, Ft. Wayne, Ind.
Eldon and Clifton—Bijou, Lansing, Mich., Bijou, Saginaw, Nov. 1-6.
Eldred, Gordon—Bennett's, Ottawa, Can.
Electrified Girl Review—Shea's, Buffalo, N. Y.
Ellsworth and Lindon—Lyric, Ft. Wayne, Ind., Haymarket, Chgo., Nov. 1-6.
Eltinge, Julian—Plaza, N. Y. C.
Emmett, Gracie—Trent, Trenton, N. J., Poli's, Wilkes-Barre, Pa., Nov. 1-6.
Empire City Quartette—Fulton, Bklyn.
English Mermaids—Bennett's, Montreal, Can.
Ernests, The—Poli's, Wilkes-Barre, Pa.
Esmeralda Sisters—Casino, Lucerne, Switzerland—indefinite.
Espe, Leonard and Lorne—Princess, Wichita, Kan.
Evans and Lee—Greenpoint, Bklyn.
Everett, Gaynell—Maj., Topeka, Kan.
Everhart—Circus Variety, Copenhagen, Denmark, 1-31.
Everts, Three—Grand, Pittsburgh.
Excela and Franks—Casino, Montreal, Can.
Exposition Four—Bennett's, Montreal, Can.
Fadettes, The—Proctor's, Newark, N. J.
Fagan and Merriam—Star, Clinton, Mass.
Farrell-Taylor Trio—Poli's, Springfield, Mass.
Faust, Victor—Maj., Ann Arbor, Mich.
Fay, Coleys and Fay—Grand, Indianapolis, Ind.
Fay, Mrs. Eva—Grand, Syracuse, N. Y.
Faye, Miller and Weston—Orph., Evansville, Ind.
Fealy, Margaret—Orph., Minneapolis, Minn., Orph., Lincoln, Neb., Nov. 1-6.
Felix and Barry—Columbia, St. Louis.
Fiddler and Shelton—Columbia, Cinti., O.
Fields, Al., and Dave Lewis—American, N. Y. C.
FIELDS, W. C.—Alhambra, N. Y. C.
Finney, Maude and Gladys—Bennett's, Montreal, Can.
Fisher and Fisher—Bijou, Pawtucket, R. I.
Fitzgibbon and McCoy—Keith's, Prov., R. I.
Fitzsimmons and Cameron—Maj., St. Paul, Minn.
Flint, Douglas A.—Hathaway's, New Bedford, Mass.
Fogarty, Frank—Colonial, N. Y. C.
Follette and Wicks—Criterion, Chgo.
Fonda, Mabelle—Thalia, Berlin, Ger., 11-31, Apollo, Dusseldorf, Nov. 1-16.
Forbes and Bowman—Lyric, Dayton, O.
Force and Williams—Poli's, Bridgeport, Conn.
Fords, The—Proctor's, Plainfield, N. J.
Fortune Bros.—Hathaway's, Lowell, Mass.
Foster and Foster—Plaza, N. Y. C.
Fox, Florence—Orph., Owensboro, Ky.
Fox, Imro—Temple, Detroit, Mich.
Fox and Foxie—Grand, St. Louis, Mo.
Francis, Emma—Maj., Chgo.
Francis and Rogers—Bullock's, Prov., R. I.
Frantz and Caesar—Maj., E. St. Louis, Ill.
Fravy, Julia—Maj., Des Moines, Ia.
Frederick, Helena—Grand, Indianapolis, Ind., Columbia, Cinti., O., Nov. 1-6.
Fredericks, Musical—Temple, Detroit, Mich.
Fredo, George—Maj., Ft. Worth, Tex.
Free Setters Quartette—Unique, Des Moines, Ia.
French, Henri—Greenpoint, Bklyn.
Frey Twins—Keith's, Boston.
Frobel and Ruge—National, 'Frisco.
FISHER, MR. AND MRS. PERKINS—Orph., Allentown, Pa., Shubert, Utica, N. Y., Nov. 1-6.
Gabriel, Kid—Lyric, Dayton, O., Hippodrome, Cleveland, Nov. 1-6.
Gallimore, Arthur—South America, Oct. 25—indefinite.
Galvin, Wallace—Maryland, Balto., Md.
Gardiner and Vincent—Poli's, Scranton, Pa.
Gardner, Georgia—Orph., Canton, O.
Gardner and Stoddard—American, N. Y. C.
Garlands, Three—Bijou, Saginaw, Mich.
Garson, Marion—Bennett's, Hamilton, Can., Bennett's, Ottawa, Nov. 1-6.
Gaskiers, The—9th and Arch, Phila.
Geiger and Walters—Hathaway's, Lowell, Mass.
Gibson Girl Review—Shea's, Buffalo, N. Y.
Gilbert, Harry B.—Bijou, Pawtucket, R. I.
Gillingwater, Claude—Grand, Indianapolis, Ind., Orph., Evansville, Nov. 1-6.
Gilroy, Haynes and Montgomery—Garrick, Burlington, Ia.
Girdeller's Dogs—Bijou, Dubuque, Ia.
Goodwin, Virginia—Grand, Cleveland, O.
Gordon, Eleanor—Maj., Des Moines, Ia.
Gordon and Marx—Orph., Omaha, Neb.
Gordon and Pickens—Keith's, Boston, Poli's, Worcester, Nov. 1-6.
Gordon, Phillis—Poli's, Bridgeport, Conn.
Gould, Billy—Grand, Indianapolis, Ind.
Grannon, Ila—Grand, Indianapolis, Ind.
Grant, Alf—Poli's, Bridgeport, Conn.
Gray, Ed—American, N. Y. C.
Greno, Jacque—Pantage's, Seattle, Wash.
Gruber, Max—Poli's, Hartford, Conn.
Guilbert, Yvette—Orph., Bklyn., Alhambra, N. Y. C., Nov. 1-6.
Haley, Dan—Bullock's, Prov., R. I.
Hall and Herrold—Comedy, Jamaica, N. Y.
Hallen and Hayes—Bennett's, Hamilton, Can.
Hamill, Fred—Blaney's, Balto., Md.
Hamlins, The—Orph., New Orleans, La.
Hanlon and Clifton—Plaza, N. Y. C.
Hanlons, Three—Keith's, Prov., R. I.
Hanvey and Baylies—Orph., Atlanta, Ga.
Hardts, Two—Family, Clinton, Ia.
Harper, Hugh—Family, Detroit, Mich.
Harrigan, James—Maj., Chgo.
Harris and Peck—Grand, Hamilton, O.
Hastings and Wilson—Shea's, Buffalo, N. Y.
Hawkins, Jack—American, N. Y. C.
Hawley, E. Frederick—Colonial, N. Y. C.
Hayes, Wheelock, Troupe—Orph., Harrisburg, Pa.
Hayman and Franklin—Hippodrome, Portsmouth, Eng., 25-30, Grand, Bolton, Nov. 1-6, Hippodrome, Wigan, 8-13, Hippodrome, St. Helens, 15-20.
Hearn and Rutter—Maj., Johnstown, Pa.
Hefron, Tom—Orph., Champaign, Ill.
Henry, Caryl—Chase's, Washington, D. C.
Henry and Ligel—Colonial, Norfolk, Va.
Henry and Wilson—Richardson, Oswego, N. Y.
Hensen, Mat—Grand, Pittsburgh.
Herbert and Albert—Victoria, Balto., Md.
Herrmann, Adelaide—Proctor's, Newark, N. J., Proctor's, Albany, N. Y., Nov. 1-6.
Hermany's Animals—Temple, Detroit, Mich.
Herron, Bertie—Poli's, New Haven, Conn.
Hera, Ralph C.—Chase's, Washington, D. C., Nov. 1-6.
Hill and Whitaker—Empire, Dublin, Ire., 25-30, Empire, Liverpool, Eng., Nov. 1-6, Empire, Newport, Wales, 8-13, Empire, Cardiff, 15-20.
Hillman Trio—Maj., Chgo.
Hillman, Geo.—Orph., Memphis, Tenn.
Hillyers, Three—Lubin's, Richmond, Va.
Hip, Little—American, N. Y. C.
Hite, Mabel, and Mike Donlin—Colonial, N. Y. C., Grand, Pittsburgh, Nov. 1-6.
Hoch, Emil—Colonial, Norfolk, Va.
Hoey and Lee—Keith's, Boston.
Hoey and Mozar—Washington, Spokane, Wash., Maj., Seattle, Nov. 1-6.
Hoey and Walters—Proctor's, Troy, N. Y.
Holcomb, Grayce—Bullock's, Prov., R. I.
Holman, Harry—Bijou, Memphis, Tenn., Bijou, Chattanooga, Nov. 1-6.
Horton and La Triska—Keith's, Cleveland, O., Grand, Syracuse, N. Y., Nov. 1-6.
Houston, Fritz—Folly, Shawnee, Okla.
Howard and Collinson—Proctor's, Albany, N. Y.
Howard and Howard—Orph., 'Frisco, Cal., Orph., Oakland, Nov. 1-13.
Howard and North—Grand, Syracuse, N. Y.
Hughes and Cole—Comique, Lynn, Mass.
Hughes' Musical Trio—Orph., Sioux City, Ia., Orph., St. Paul, Minn., Nov. 1-6.
Hyams and McIntyre—Orph., Denver, Colo.
INGRAM, BEATRICE—Hathaway's, Lowell, Mass.
Inness and Ryan—Star, Chgo.
Italian Trio—Orph., Bklyn.
Jackson, Harry and Kate—Grand, Victoria, B. C., Grand, Tacoma, Wash., Nov. 1-6.
Jacobs and West—Family, Detroit, Mich.
Johnson Bros.—Maj., Norfolk, Va.
Johnsons, Musical—Orph., Omaha, Neb., Maj., Des Moines, Ia., Nov. 1-6.
Jones and Mayo—Orph., St. Paul, Minn., Orph., Minneapolis, Nov. 1-6.
Jones and Williams—Maj., Detroit, Mich.
Jordan and Frank—Maj., So. Bend, Ind.
Kaufman, Minnie—Grand, Oldham, Eng., 25-30.
Kaufman, Reba and Inez—Melliani, Hanover, Germany, Nov. 1-15, Central, Magdeburg, 16-30.
Keane and Briscoe—Keith's, Phila.
Keatons, Three—Proctor's, Newark, N. J.
Keim, Adelaide—Maj., Chgo.
Kellerman, Annette—Keith's, Boston.
Kellinos, The—Maryland, Balto., Md.
Kelly and Catlin—Varieties, Terre Haute, Ind.
Kelso and Sidney—Gaiety, Indianapolis, Ind.
Kemps, The—Columbia, St. Louis.
Kenna, Chas.—Mary Anderson, Louisville, Ky.
Kennedy and Lee—National, Steubenville, O.
Klein Family—Orph., Kansas City, Mo.
Klindt Bros.—Star, Chgo.
Knight Bros. and Sawtelle—Maj., Milwaukee, Wis.
Knight, Harlan E.—Keith's, Columbus, O.
Knip and Knopp—Howard, Boston.
Kohler and Adams—Princess, Pottstown, Pa.
Koaler Trio—Plaza, N. Y. C.
Kollins and Klifton—Maj., Detroit, Mich.
Kramer, Annie and Maude—Empire, Newcastle-on-Tyne, Eng., 25-30, Empire, South Shields, Nov. 1-6, Empire, Sunderland, 8-13, Empire, Belfast, Ire., 22-27.
Kratons, The—Palace, London, Eng., Nov. 1-Dec. 13.
Krause, Emma—Fulton, Bklyn.
La Croix, Paul—Grand, Pittsburgh.
La Fleur, Jos.—Maj., Dallas, Tex.
La Maze Bros.—Maj., Denver, Colo.
La Moines, Musical—Maj., Houston, Tex.
La Petite Revue—Orph., St. Paul, Minn., Orph., Sioux City, Ia., Nov. 1-6.
La Ports, Aerial—American, N. Y. C.
La Titcomb—Grand, Indianapolis, Ind.
La Toy Bros.—Unique, Sheboygan, Wis.
La Vine, Gen. Ed.—Orph., 'Frisco.
Lamb, Dorothy—Pantage's, St. Joseph, Mo.
Lancashire Lassies—Howard, Boston.
Lang and May—Maj., Camden, N. J.
Lancton and Lucier—Shea's, Buffalo, N. Y.
Lane and O'Donnell—Poli's, New Haven, Conn.
LASKY'S BIRDLAND—Garrick, Wilmington, Del.
Lasky's Song Shop—Alhambra, N. Y. C.
Lasky's At the Country Club—Orph., Salt Lake City, U., Orph., Denver, Colo., Nov. 1-6.
Lasky's Pianophiends—Hammerstein's, N. Y. C.
Lasky's Imperial Musicians—Shea's, Toronto, Can.
Lasky's Twentieth Century—Grand, Pittsburgh, Pa., Chase's, Washington, D. C., Nov. 1-6.
Latona, Frank and Jen—Empire, Liverpool, Eng., 25-30, Empire, Hackney, London, Nov. 1-6, Empire, Holloway, 8-13, Empire, New Cross, 15-20.
Laughlin, Anna—K. and P. 5th Ave., N. Y. C.
Lauder, Harry—American, Boston.
Lavender, George—Chgo.
Lavine-Cimaron Trio—Grand, Indianapolis, Ind.
Lean, Cecil, and Florence Holbrook—Maryland, Balto., Md.
Le Clair, Gertie—Victoria, Balto., Md.
Le Clair and Sampson—Grand, Cleveland, O.
Le Dent, Frank—Alcazar, Marseilles, France, 25-Nov. 18, Casino, Toulon, 19-30, Alhambra, London, Eng., Dec. 6-Jan. 8.
Lee Bros. and Allen—Keith's, Prov., R. I.
Leo, Arthur—Orph., Fostoria, O.
Leonards and Anderson—Greenpoint, Bklyn.
Leslie, Bert—Maj., Johnstown, Pa., Keith's, Columbus, O., Nov. 1-6.
Lester and Creighton—Garrick, Wilmington, Del.
Lewis and Chapin—Columbia, Cinti., O.
Lewis, Chas. T.—Bennett's, Hamilton, Can.
Lewis and Harr—Family, Gloversville, N. Y.
Leybourne, Harry—Hammerstein's, N. Y. C.
Lindsay, Fred—Maj., Milwaukee, Wis.
Linton, Tom—Washington, Spokane, Wash.
Lipman and Lewis—Pantage's, Denver, Colo.
Lloyd, Alice—Columbia, Cinti., O.
Lloyd, Herbert—American, Chgo.
Loftus, Cecilia—American, Chgo.
Londe and Tilly—Mary Anderson, Louisville, Ky.
Lorraine and Dudley—Orph., Brockton, Mass., Gaiety, Bangor, Me., Nov. 1-6.
Lorellas, Three—Howard, Boston.
Lorette—American, Chgo.
Lorette and Attenia—Scenic, Prov., R. I.
Lucca, Luciano—Orph., Salt Lake City, U.
Luce and Luce—Hathaway's, New Bedford, Mass.
Luckie and Yoast—Grand, Youngstown, O.
Lukas, Alexander—King's, Edinburgh, Scot., 25-30, Palace, Hammersmith, Eng., Nov. 1-6, Pavilion, Glasgow, Scot., 8-13, Winter Garden, New Brighton, Eng., 15-27.
Lukens, Four—Temple, Detroit, Mich.
Lyons and Yosco—Temple, Detroit, Mich.
Mack, Wilbur, and Nellie Walker—Orph., Minneapolis, Minn., 25-Nov. 6.
Magnani Family—Wm. Penn, Phila.
Maltese, Frank—Star, Chgo.
Manhattan Comedy Four—Garrick, Norristown, Pa.
Marabini, Luigi—Grand, Pittsburgh.
Marguerite and Adriel—Fulton, Bklyn.
Marimba Band—American, Boston.
Marine Comedy Four—Cooper, Mt. Vernon, O.
Mario Trio—Shea's, Toronto, Can.
Marlowe, Hanson and Murray—Scenic, Prov., R. I.
Marreeno, Nevarro and Marreeno—Cook's, Rochester, N. Y.
Marsh and Middleton—Ballocks', Prov., R. I.
Marshall, Dolly—Criterion, Chgo.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Martinette and Sylvester—Orph., 'Frisco.
Martha, Mlle.—Orph., Vancouver, B. C.
Mathews and Ashley—Maj., Des Moines, Ia.
Marzell and Wolf—Victoria, Balto., Md.
Masiroff—Maj., Chgo.
Mason, Harry—Victoria, Balto., Md.
Maud, Edith—Bennett's, Montreal, Can.
May, Ethel—Haymarket, Chgo.
McCanns, Dancing—Family, Detroit, Mich.
McCarthy and Major—American, Boston.
McCane, Mabel—Orph., Butte, Mont.
McCloskey, John—Cook's, Rochester, N. Y.
McConnell and Simpson—Orph., Portland, Ore.
McCrea, Frank—Blaney's, Balto., Md.
McDevitt and Kelly—Trent, Trenton, N. J.
McFarland and Murray—Los Angeles, Los Angeles, Cal.
McGuire, Tuts—Orph., Memphis, Tenn.
MacIntyre, Josephine—American, Boston.
McKay and Cantwell—Orph., Bklyn.
McKinley, Pattie—Grand, Cleveland, O.
Melody Lane Girls—Maj., Chgo.
Melrose and Ingram—Lyric, Monroe, La.
Melville and Higgins—Columbia, St. Louis.
Melnotte Twins and Clay Smith—Shea's, Toronto, Can., Temple, Detroit, Mich., Nov. 1-6.
Meredith Sisters—Shea's, Toronto, Can.
Merrill, Lola, and Frank Otto—Alhambra, N. Y. C.
Meyer, Hyman—Maj., Milwaukee, Wis.
Milligan, Swat—Greenpoint, Bklyn.
Moffett and Claire—Mary Anderson, Louisville, Ky.
Montambo and Bartell—Bijou, Flint, Mich.
Montague's Cockatoos—Pantage's, Pueblo, Colo.
Montgomery, Ray, and Healey Sisters—Orph., Portland, Ore.
Montgomery, Mabel—Maj., Milwaukee, Wis.
Montgomery, Frank—Lyric, Dayton, O.
Montrose, Belle—Orph., Memphis, Tenn.
Moore, George Austin—Keith's, Boston.
Moore and Young—Hathaway's, Lowell, Mass.
Moore, Davey—Orph., Minneapolis, Minn.
Moran and Wiser—Liebichs', Breslau, Ger., 1-31, Circus Variete, Holland, Nov. 1-14.
Morgan and McGarry—Princess, Wichita, Kan.
Morgan, King and Thompson—Bijou, Flint, Mich.
Morris and Morton—Grand, Victoria, B. C.
Morton, Ed.—Greenpoint, Bklyn.
Mozart, Fred and Eva—Temple, Ft. Wayne, Ind.
Moto Girl—Colonial, N. Y. C.
Motoring—Alhambra, N. Y. C.
Mueller and Mueller—Main St., Peoria, Ill.
Mullen and Corelli—Shea's, Buffalo, N. Y.
Murphy, W. H., and Blanche Nichols—Temple, Detroit, Mich., Cook's, Rochester, N. Y., Nov. 1-6.
Murphy, Mr. and Mrs. Mark—Trent, Trenton, N. J.
Murphy and Willard—Orph., Atlanta, Ga., Lyric, Mobile, Ala., Nov. 1-6.
Murphy and Whitman—Maj., Denver, Colo.
Murray, Elizabeth—Cook's, Rochester, N. Y.
Murray and Mack—Orph., Los Angeles, Cal.
Myosotis Sisters—Orph., Los Angeles, Cal.
Nadge, Mlle.—K. and P. 5th Ave., N. Y. C.
Nazarro, Nat—Washington, Spokane, Wash.
Neapolitans, The—Colonial, N. Y. C., Orph., Bklyn., Nov. 1-6.
Neary and Miller—Temple, So. Bend, Ind.
Nelson and Otto—Keith's, Boston.
Night Birds—Poli's, Bridgeport, Conn.
Night in a Monkey Music Hall—Maj., Chgo.
Nobel, Carl—Orph., Kansas City, Mo.
Nonette—Columbia, St. Louis.
Norman, Mary—Orph., Oakland, Cal., Orph., Los Angeles, 1-13.
Norton, E. S.—Maj., Dallas, Tex.
Nosses, Musical—Hippodrome, Cleveland, O.
Ober, Camille—Hammerstein's, N. Y. C.
O'Day, Ida—Maj., Chgo.
Olivette Troubadours—Shea's, Buffalo, N. Y.
Operatic Festival—Hippodrome, Cleveland, O.
Orth and Fern—Hippodrome, Cleveland, O., Temple, Detroit, Mich., Nov. 1-6.
Otoro Troupe—Folly, Oklahoma City, Okla.
Owens, The—Victoria, Wheeling, W. Va.
Pantzer, Lena—Maj., Des Moines, Ia.
Pantzer, Willy, Troupe—Orph., Kansas City, Mo.
Patrice—Orph., St. Paul, Minn.
Patters, Three—Family, Lebanon, Pa.
Pelots, The—Proctor's, Newark, N. J.
Percival, Walter C.—Star, Muncie, Ind.
Perezoffs, The—Fulton, Bklyn.
Permane Bros.—Maj., Chgo.
Perry and White—Orph., Minneapolis, Minn.
Pero and Wilson—Maj., Dallas, Tex.
Peter—Colonial, N. Y. C.
Pettengill, George—Hippodrome, Cleveland, O.
Pickens, Arthur J.—Keith's, Boston, Poli's, Worcester, Nov. 1-6.
Picquays, The—Columbia, Cinti., O.
Pingree, Helen—Hathaway's, Lowell, Mass.
Poriers, The—Grand, Indianapolis, Ind.
Powers Bros.—Family, Williamsport, Pa., Mozart, Elmira, N. Y., Nov. 1-6.
Primrose, Anita—Maj.
Prince, Arthur—Fulton, Bklyn.
Pringle and Whiting—Grand, Pittsburgh.
Pucks, Two—Shea's, Toronto, Can.
Quigley Bros.—Keith's, Phila.

Rae and Broscho—Main St., Peoria, Ill.
Rafayette's Dogs—American, Boston.
Rainbow Sisters—Maj., Houston, Tex.
Rajah, Princess—Keith's, Phila.
Ray and Ray—Folly, Shawnee, Okla.
Raymond and Caverly—Orph., Bklyn.
Raymond and Harper—Colonial, Richmond, Va.
Raymond, Ruby—Orph., Minneapolis, Minn.
Ray's, Fred, Players—Maj. Ann Arbor, Mich.
Readings, Four—Maj., Des Moines, Ia.
Redford and Winchester—Colonial, N. Y. C., Orph., Bklyn., Nov. 1-6.
Reed Bros.—Orph., Sioux City, Ia., Orph., Omaha, Neb., Nov. 1-6.
Reed and Earl—Lyric, Dallas, Tex.
Reese and Ross—Maj., Ann Arbor, Mich.
Rice, John C., and Sally Cohen—Plaza, N. Y. C.
Richards, Harry—Orph., Kansas City.
Richards, Harry H.—Orph., Kansas City, Mo.
Richardsons, Three—Orph., Savannah, Ga.
Rigby, Arthur—K. and P. 5th Ave., N. Y. C.
Riley and Ahearn—Bijou, Oshkosh, Wis.
Rinaldo—American, N. Y. C.
Ring, Julie—Shea's, Toronto, Can.
Ritter, Max, and Grace Foster—Holburn, Eng., 25-30, Canterbury Nov. 1-6 Paragon 8-13.
Roberts and Downey—Pantages, Oakland, Cal.
Robyns, Mr. and Mrs.—Maj., Montgomery, Ala.
Rocamora, Susanne—Grand, Syracuse, N. Y.
Rogers, Will—Bennett's, Ottawa, Can.
Rogers, Frank—Orph., St. Paul, Minn.
Romany Opera Co.—American, Chgo.
Romans, Dallas—Maj., Montgomery, Ala.
Rooney, Pat, and Marion Bent—Keith's, Phila.
Rosaires, The—Lyric, Mobile, Ala.
Rowley, Sam—Maj., Houston, Tex.
Rudenji, Jan—Keith's, Prov., R. I., Keith's, Boston, Mass., Nov. 1-6.
Russell, Frederic, and Lillian Held—Hippodrome, Cleveland, O.
Russell and Church—Airdome, Jacksonville, Fla.
Rutledge, Frank—Gaiety, Indianapolis, Ind.
Ryan and Douglass—Crescent, Cleveland, O.
Ryan and White—Colonial, N. Y. C.

RYAN, THOMAS J., AND MARY RICHFIELD—Hammerstein's, N. Y. C.
Sanderson's Marionettes—
Santos—Chase's, Washington, D. C.
Sebini and Grovini—Grand, Stockton, Cal.
Seldom's Venus—Columbus, Cinti, O.
Semon, Chas. F.—Grand, Indianapolis, Ind.
Seymour, H. S.—Pantages, Tacoma, Wash.
Sheppard, Bert—Hathaway's, Lowell, Mass.
Sherman and De Forrest—Wm. Penn, Phila.
Siebrecht, Arthur—Princess, Lexington, Ky.
Simons, Louis, and Grace Gardner—Cook's, Rochester, N. Y.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—Indefinite.
Sinclair, Margie—Maj., Washington, D. C.
Sirens, The—Cook's, Rochester, N. Y.
Smith and Campbell—Greenpoint, Bklyn.
Snowden, Marie—Orph., Eau Claire, Wis.
Spaulding and Riego—Orph., Los Angeles, Cal.
Spink, George—Keith's, Prov., R. I.
Spissell Bros.—Poli's, Springfield, Mass.
Stanley, Edythe H.—Pantage's, Vancouver, B. C.
Steeley and Edwards—Grand, Tacoma, Wash.
Steger, Julius—Orph., New Orleans, La.
St. Elia, Richard, and Pearl De Forrest—Maryland, Balto., Md.
Stevens, Edwin—Orph., Seattle, Wash.
Stewart and King—Victoria, Balto., Md.
Stimpe, Musical—Bijou, Oshosh, Wis.
Stone, Beth—Grand, St. Louis.
Swan and O'Day—Hathaway's, Lowell, Mass.
Sullivan and Pasquelina—Keith's, Prov., R. I.
Suits, Family—Hippodrome, Cleveland, O.
Sunny South—Maj., Des Moines, Ia., Haymarket Chgo., Nov. 1-6.
Sutcliffe Troupe—Empire, Oldham, Eng., 25-30, Empire, Cardiff, Wales, Nov. 1-6, Empire, Swansea, 8-13, Empire, Newport, 15-20.
Svengalis—American, N. Y. C.
Swayne and Outman—Grand, St. Louis.
SABEL, JOSEPHINE—Favarosi Orpheum, Budapest, Hungary, 1-31.
Techow's Cats—Wm. Penn, Phila.
Tempest and Sunshine—Orph., Portland, Ore.
Thomas and Payne—Bijou, Dubuque, Ia.
Thora—Grand, Syracuse, N. Y.
Top of the World Dancers—Columbia, St. Louis.
Toreys, The—Maj., Ft. Worth, Tex.
Town Hall Minstrels—Maj., Milwaukee, Wis.
Trovato—Colonial, N. Y. C.
Trueseil, Howard—Bennett's, Montreal, Can., Bennett's, Ottawa, Nov. 1-6.
Tucker, Sophie—American, N. Y. C.
Tuscano Bros.—Grand, Joliet, Ill.
Tuscany Troubadours—Orph., Oakland, Cal.
Underwood, Franklin, and Frances Slosson—Orph., Lincoln, Neb., Orph., Minneapolis, Minn., Nov. 1-6.
Valsare, Bessie—Grand, Syracuse, N. Y.
Vallecita's Animals—Maj., Milwaukee, Wis.
Van Bleene, August—Keith's, Boston.
Van, Billy—Haymarket, Chgo.
Vance, Clarice—American, N. Y. C.
Vardiz Quartette—Pantage's, Portland, Ore.
Violinsky—Fulton, Bklyn.
Vivians, Two—Poli's, Bridgeport, Conn.
Voelker, Mr. and Mrs. Frederic—Orph., Kansas City, Mo., Nov. 1-6.
Vynos, The—Bijou, Pawtucket, R. I.
Waddell, Fred and Mae—Criterion, Chgo.
Wade, John P.—Grand, Pittsburgh.
Walsh and Lynch—Poli's, Springfield, Mass., Lytic, Dayton, O., Nov. 1-6.
Ward, Lew—Crystal, Milwaukee, Wis.
Washer Bros.—Bijou, Moose Jaw, Can.
Waters, Tom—Orph., Los Angeles.
Watson, Fred—Hippodrome, Cleveland, O.
Watson's Farmyard—Orph., St. Paul, Minn., Maj., Des Moines, Ia., Nov. 1-6.
Weadick and La Due—Orph., Lima, O.
Weber, Chas. D.—Family, Lafayette, Ind.
Wentworth, Vesta and Teddy—Colonial, N. Y. C.
Wesley and Harrold—Grand, St. Louis.
Weston and Young—Wm. Penn, Phila.
Westony, Vilmos—Mary Anderson, Louisville, Ky.
Whelan, Albert—Keith's, Phila.
White, Clayton, and Marie Stuart—Greenpoint, Bklyn.
White and Sanford—Howard, Boston.
Whitehead, Joe, and Flo Grierson—Family, Butte, Mont.
Whitelaw, Arthur—Orph., Kansas City, Mo.
Whitman, Florence—Olympic, Grand Rapids, Mich.
Whitney, Tilly—Bijou, Flint, Mich.
Whitman Bros.—Bijou, Duluth, Minn.
Whittle, W. E.—Plaza, N. Y. C.
Wilder, Marshall P.—Bennett's, Montreal, Can.
Williard and Simms—Temple, Detroit, Mich.
Williard and Bond—Colonial, Lawrence, Mass., Hippodrome, Cleveland, O., Nov. 1-6.
Williams, Cowboy—Trent, Trenton, N. J.
Williams and Gordon—Maj., Detroit, Mich.
Williams, Gus—Maryland, Balto., Md.
Williams, Lottie—Orph., Bklyn.
Willison and Stonaker—Bell, Oakland, Cal.
Wills, Nat M.—Hammerstein's, N. Y. C.
Wilson Bros.—Trent, Trenton, N. J.
Wilson, Jack—Keith's, Boston.
Winkler-Kress Trio—Proctor's, Albany, N. Y.
Winton, J. W.—American, Boston.
Wise, Capt.—Family, Detroit, Mich.
Wood, Geo. H.—Washington, Spokane, Wash.
Woods and Woods—Columbia, St. Louis.
Work and Ower—Bennett's, Montreal, Can.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., Lincoln, Neb., Orph., Sioux City, Ia., Nov. 1-6.
Wormwood's Monkeys—K. and P. 5th Ave., N. Y. C.
Wyckoff, Fred—Orph., Altoona, Pa.
Wynne, Bessie—Keith's, Phila.
Yackley and Bunnell—Lyric, Uniontown, Pa.
Yberri and Taylor—Blaney's, Balto., Md.
Young, James—Orph., Oakland, Cal.
Younger Bros.—Orph., Jamestown, N. D.
Youngs and Brooks—Maj., Galveston, Tex.
Zanore and Berg—Buenos Ayres, Oct. 1-Dec. 1.
Zazell and Vernon—Mellini, Hanover, 10-31, Apollo, Dusseldorf, Nov. 1-15.
Zeraldas, The—Crystal, Milwaukee, Wis.
Zobedie, Fred—Keith's, Boston.

VAUDEVILLE JOTTINGS.

R. A. Roberts will arrive in America for his appearance on the Morris Circuit about Nov. 20 and will open at the American Music Hall Nov. 29.

The Three Kios Sisters, aerial trio, arrived last Tuesday on the S. S. "President Lincoln," to play the Orpheum Circuit. They begin their American tour at the Majestic, Chicago, Nov. 1.

Ernest Anderson is at present playing on United time, making a decided hit, it is reported.

ARENA NOTES.

Buffalo Bill's Wild West showed at Macon, Ga., Oct. 21, and Gentry's Dog and Pony Show was there Oct. 27. Barnum and Bailey is billed to appear Nov. 8.

John Robinson's Circus exhibited at Newberry, S. C., Oct. 28.

Gentry Brothers' famous show gave two creditable performances to well packed tent at Beaumont, Tex., and Ringling Brothers comes Nov. 2 for two performances.

Gentry Brothers showed to large attendance at Cordele, Ga., Oct. 12, and Buffalo Bill's Wild West combined with Pawnee Bill's Far East exhibited there Oct. 22.

The Sells-Floto Circus appeared at Augusta, Ga., Oct. 14; good business and fine show.

Dode Fiske's Circus played Ft. Dodge, Ia., Oct. 13 for the benefit of local B. P. O. E., but owing to the extreme cold weather drew only fair crowds.

The Hagenbeck-Wallace Shows are billed to appear at Yazoo City, Miss., Nov. 2.

Howe's New London Shows pleased good business at Goldsboro, N. C., on Oct. 16.

Millers Brothers' 101 Ranch Show pleased two immense crowds Oct. 18 at Little Rock, Ark.

Cole Brothers' Circus, which lost their Winter quarters at Harbor Creek, Pa., some weeks ago by fire, have located in Corry for the Winter in the large shops belonging to the United States Radiator Company on Washington Street.

NOTES OF VARIOUS ACTIVITIES.

Gertrude Arden, who still sticks to East Lynne with profit, has been receiving admirable notices along her tour since she started, the middle of August. Another East Lynne company, also under the management of the Joseph King Attractions, Inc., is headed by Avis Paige, who has met with warm approval for her interpretation of the leading role.

W. D. Wegefarth, manager of the Grand Opera House, Philadelphia, congratulates himself on being the first in that city to place his orchestra on the stage on account of business this season. When one considers that the capacity of the Grand is about 3,500, it is remarkable.

Mrs. Thomas J. Tempest desires it to be known that her stage name is Florence Langdon.

O. M. Paul will close as principal comedian of the Cameron Opera company on Oct. 30. He has had considerable stock experience in both the dramatic and musical fields, with a reputation of always making good. He may be addressed 426 Clark Street, Fort Worth, Tex.

The Bijou Stock at Pawtucket, R. I., will open on Nov. 8. The entire company has not yet been engaged and good stock people are wanted to complete the organization. Lowest salary should be mentioned in writing to Manager David R. Buffinton, at the Bijou Theatre, Pawtucket.

Louise Langdon has scored a pronounced hit as Betty Annesley in The Man on the Box, receiving most enthusiastic praise from the press everywhere.

NOTES OF THE AIRDOMES.

At the Silver City, New Mex., Airdome (D. D. Sullivan, prop. and mgr.); Business continues fine. Two performances nightly. Oct. 9, Manager Sullivan put on the Gans-Nelson Fight to S. R. O. The management of this popular place of amusement has carefully studied the patrons' likes and dislikes and have steadily improved the quality of the pictures shown.

At the San Antonio, Tex., Airdome (Ross Combest, mgr.), the Powers Hypnotic Show did good business Oct. 3-16. It is expected that this will close the house for the season.

At Delphos, Ohio, the Airdome (W. D. Hampton, mgr.), and Staup and Miller's Airkade closed a successful season Sept. 22.

At the Little Rock, Ark., airdome (Fred Pennel, mgr.), Playter Players in repertoire Sept. 27-2 closed house for season.

At the Silver City, N. M., airdome (D. D. Sullivan, mgr.), two performances daily of moving pictures and illustrated songs to capacity. The Summers-Britt fight pictures were put on in spite of opposition by local Ministers' Alliance and justice of the peace.

The Hot Springs, Ark., airdome (Frank Head, mgr.); The Buttner Comedy co. Sept. 27-2 closed a successful three weeks and the Playter Players follow Oct. 4-9.

The Airdome Company at Palestine, Tex., has closed a very profitable season and one that has given entire satisfaction to the public. This same company owns the new Lyric of this city and will open Oct. 4 with pictures every day and vaudeville change twice per week.

The Terre Haute, Ind., Airdome (Sam M. Young, mgr.) closed its third season here Oct. 3 with Carl W. Cook in Rip Van Winkle to good attendance. Business was uniformly good during entire season of twenty weeks; house being sold out many times before the curtain went up. House has seating capacity of 2,000, and in addition to well equipped stage has a regulation circus ring. Next season opens May 29.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

WOMEN

Arling, Minnie, Florence Adams, Florence Arnold, Gertrude Arden, Stella Archer, Alice Austins.

Bram, Freida, Winifred Brennan, Julie Bradford, Gertrude Bondhill, Henrietta Brown, Bettina Bruce, Gussie Belcher, Marie J. Barker, Nellie Battelle, Edna Bert, Ruby R. Brooks, Katherine Bennett, Helen Bertram, Anna Buckley, Berninice Bartlett, Alma Belwin.

Clarence Sisters, Florence Craig, Ethel Clayton, Catherine Clinton, Eleanor Cary, Leonor Cutler, Nina Collins, Charlotte Crane, Mattie Crofts, Alice Clifton, Florence Coventry, Effie Cross, Maud Courtney, Rea Carlysle, Grace T. Colbourn, Alice Collier, Ethel Clifton, Mrs. Harry Collins.

Drew, Grace, Lee Dupree, Henriette de Lorene, Gunnis Davis, Daisy Davenport, Teresa Dale, Alice Donovan, Mrs. F. A. Dubnch, Maybelle Dean, Camille D'Arville, Norine Dunham, Zelie Davenport, Theo De Cappet, Nina Davis, Stella E. Desmond.

Edwards, Helene, Martha Edmond, Gertrude Earle, Madge Edwards.

Farr, Frances, Sadie Fredo, Mabel Fenton, Olga Faber, Frances Fairfield, Agnes Fuller, Bessie Fontaine, Genevieve Florence, Mae Franchie, Gertrude Fayot, Beatrice Fisher, Mabel Frenyear, Florence Farr.

Givin, Marie, Monda Glendower, Marie Gebhardt, Mrs. Edward Griffith, Mae Grouch, Amelia Gardner, Rosemary Glosz, Esther Gerber, Mabel R. Griffith, Frances Gerard, Lisette Gilbert, Lilla Gates, Mrs. Jno Glendinning.

Hall, Lillian, Mrs. Hallo, Mrs. Harry J. Hewitt, Helen Holmes, Adaline Hart, Effie Hamilton, Lillian Hagar, Margaret Hall, Marie Hisona, Mrs. W. Dale Haye, Mrs. E. Hart, Mary Hall, Mlle. Hidalgo.

Johnston, Florence L.

Kent, Susie, Hildergarde Kene, Grace Kensell, Mrs. Keyl, Ada Keene, Mrs. Jas. Kennedy, E. Keurin, Clare Krall.

Lane, Myrtle, Jeffreys Lewis, Claudia Lucas, Bessie Lawlor, Zora Lawrence, Mrs. Gus Luders, Helen Lorrell, Madeline Leslie, Tessie Lawrence, Dorothy Lamb, Emelie Lessing, Grace Leonard, M. Florine Linden, Ethel Lorraine.

Merelith, Evelyn, Gowon Go Mohawk, Ruby Morton, Julia Miles, Ara Meyers, Grace Miller, Belle Montrose, Virginia Morris, Charlotte Meyer, Jean Meagher, Mrs. Geo. Murphy, Marguerite Merrington, Eva Man, Eileen Maretti, Ethel Mandeville, Violet Mansfield, Mae Martine, Mrs. Danner Mann, Kathlyn Murray, Ella Marcy, Mattee March, Zena Morin, Anna McKim, Mrs. J. K. McCurdy, Edith McDonald, Mildred McKenna.

Norton, Madge, Ada Neville, Evelyn Nicholson, Georgia Nelson, Hermaine Nall, Hildgard Nelson, Dorit Newton, Maude C. Neal, Alice Nielson.

O'Connor, Nellie, Eileen O'Malley, Adeline O'Conor, Bertha Olds.

Payne, Madeline, Pauline Palmer, Mrs. Walter B. Paschal, Lillian Porter, Minnie E. Packard, Charlotte Parry, Marie Pomeroy, Maris Power, Berenice Parker.

Rehan, Adrietta, Lola Russell, Frances Robier, Mrs. F. A. Remick, Louise Randolph, Ada Rhodes, Josephine Rose, Mabelle Rowland, Mona Richmond, Vivian Rogers, Ada C. Rasous, Georgia Russell.

Scott, Agnes, Jessie B. Sterling, Kittie Stone, Nadine Stevenson, Dorothy Stanton, Elizabeth Sanger, Marion Shirley, Alice Simpson, Mabel Searles, Agnes Stone, Muriel Starr, Clara Smith, Pearl C. Seward, Etta Skinner, Emma S. Southard, Mrs. Harry Stuart, Miss G. Stamburg.

Thurgate, Alice, Bella Tuffs, Hilda Thomas, May Tully, Jane Tyrell, Grace Turner, Ethel Trevor, Mayme A. Taylor, Beth Tate, Stella Tracey, Fay Templeton.

Vernon, Isabel, Diane Vigneron, Marguerite Von Keese, Mabel Vann, Beatrice Varnelow.

Wright, Ethel, Saidee Williams, Mrs. Jos. Wheelock, Blanche Weaver, Norma Whatley, Mrs. Chas. Wellesley, Alta Wilton, Gwen Williams, Dorothea Walker, Helene Wesley, Irene Ward, Claire Washington, Ora Waldorf, Mrs. Earnest West, Myrtle B. Webb, Charlotte White, Patrica Whitbeck, Morva Williams.

MEN

Alden, Bob, Paul Anderson, Jack Allen, Dr. F. B. Anceline, Percival Aylmer, J. R. Amory, H. D. Allen.

Brown, Geo. E., Ralph Brown, Walter Brandt, Jno. A. Booth, Lawrence Brooke, Rowland Brunton, Jack Barry, Harry J. Booth, Robt. I. Bond, D. E. Benn, W. J. Benedict, Fred Berneman, Lee Baker, Hilbert M. Brown, O. D. Bailey, F. H. Brandt, Cyril Biddulph, Orrin T. Burke, Lawrence Barbour, W. H. Barwald, S. K. Blair, W. Julian Brookes, Frank Bacon, Harry Bewley, Geo. Backus, Butler Bros.

Callahan, Geo., Cameron Carter, S. F. Cairns, W. F. Courtleigh, Jos. D. Collaghan, E. W. Chipman, E. W. Crowninshield, Tim Cronin, Chas. E. Chisholm, L. S. Corbitt, Arthur C. Carleton, Lloyd Carelton, Walter V. Coyle, Edw. Carter, Ridgwell Cullum, Jno. Conlon, Chas. Cartwright, Emmett Corrigan, Geo. E. Clancy, Arthur K. Claire.

De Wolf, Aubrey, Dudley Diggs, Hope Deane, Elwood Duncan, Blaine A. Darwold, Chas. De Argedage, Alf. Daiby, H. A. Dienhart, Robt. C. Duce, Saml; M. Dawson, J. H. Doyle, D. Deigh, Edward Dean, Harry K. Duffy, Rex de Rosell, Jno. A. Dewey, Hal De Forrest, Hal F. Donohue, A. L. Dean.

Eaton, Elwyn, Thos Emery, Tampe Evans, Will H. Evarts, Geo. Z. Egan.

Fennessy, Wm. T., Harrison Fischer, Winfield Freeman, H. G. Forrest, Charlie Fulton, Harry C. Fitzgerald, Frank P. Folsom, Dick Fitzgerald, Barney Fagan, Gilbert Fitzgerald, Geo. Foster, Wm. Foster, Alan Foster, Harry E. Feicht, Eddie Flavelle, Alexander Frank, J. Victor Foster, Frannie Fraunhalz, J. J. Fox.

Gran, Alb., E. J. Glendinning, Wm. Griffin, Frank C. Gayler, Jno. McT. Gillies, Jas. Gordon, Thos. J. Grady, Geo. Gilday, W. G. Gillespie, Gilbert Gregory, Harry E. Graham, Wm. L. Gibson, Geo. Gordon, Chas. Geamlich, Roy Gillett, Fred F. Grenell, Geo. L. Gardner, J. L. Glass, Edward Gentg, Fred Grey.

Howland, Olin R., Arthur Hooper, Fred'k Hastings, Gavin Harris, Will Howatt, Clyde G. Hilton, Hans Herbert, Clarence Handvalde, Jas. T. Hall, Ch. E. Hart, I. N. Halliday, Andrew Hamilton, C. A. Hewitt, Artemas R. Hopkins, Sol. Heim, J. Van D. Humphrey, Hal Hamilton, Louis C. Howard, Karl Hewitt, Alb. Hamberg, Bobbie Harrington, Rapley Holmes, D. M. Henderson, Herman Heirshberg, Franklyn Hurleigh, G. Bronson Howard, M. P. Haynes, Jno. E. Henshawe, Fred C. Holmes.

Ingraham, Wm., Jay Irving, Harry Ingram, E. D. Ijams.

Judge Will, David Janerson, Carl T. Jackson, J. J. Jaxon.

Kolker, Henry, Hardee Kirkland, Ed. T. Kerr, Walter Kelly, Harry Kelly, Lew Krouse, Chas. W. Keogh, Sydney Klein, Frank T. Kinsling, Pearl Kirkwood, Jas. Kennedy, Frank T. Kintzing.

Lack, Will, Robt Lett, Frank Lawler, Arthur Laval, Alb. Livingston, Geo. S. Leonard, Nestor Lennon, J. Le Pellitier, Geo. W. Lusk, La Pearl and Blank.

Murphy, Frank J., Frederic Merrick, Edson R. Miles, Walter H. Miller, R. E. Magnus, Ray Mitchell, Rudolph Mazanden, Jerry Mills, Hugh Morrison, Wm. Morris, Jos. Merrick, C. D. Mc-Could, C. Russell McCarron, Tim McMahon, H. B. McGregor, C. W. McClintock, E. S. McKim.

Nannary, P. A., Robt Newcomb, J. Arthur Nelson, Alb. Norton, L. A. Nelms, Jos. E. Nichol.

Odell, Geo., Geo. O'Farrell.

Pennell, Dan'l, Geo. H. Price, Alb. Porta, Tom Parry, Walter Percival, R. Wm. Parkins, W. H. Pearl, Jos. D. Plante, Geo. W. Paige, B. C. Pattin.

Quinn, Eddie.

Robert, Hans, Bert Ralton, Ed Redding, Rodney Ranous, Harry P. Rosseau, Oscar Razland, Frank Root, Jack E. Ross, Wm. S. Rising, W. Paul Richmond, Ernest C. Rand, Geo. G. Rice, Wm. F. Ryan, Wm. L. Raymore, Jas. J. Rice.

Smith, Bruce, Juno Salmo, W. J. Samuels, J. J. Sambrooke, Willard Sims, Harry Swithfield, David Superior, Anthony Salter, Cecil Summers, Robt Stewart, Jack Standing, Jas. A. Smith, Carl Schuls, Jas. Simpson, Arthur E. Sprague, Joe E. Sorachan, H. B. Scott, Jake Simon, Campbell Stratton, Thos. Sheeley, Benj. Scoville, G. B. Stuart, Chas. Seesnahe, E. Scheich, Thornton, Arthur, Charlie Thropp, Wm. W. Thomas, Thos. F. Tracy, Jess Travers, Fred'k A. Thompson, Wm. H. Thompson, Wilson R. Todd, W. D. Turner.

Van Allen, Walter, Harry F. Vickery, Chas. A. Van.

Wilson, F. Arnett, E. G. Wright, Wm. Wagner Geo. Whitaker, J. Alb. Wallerstedt, Howard Walsh, Wm. Watson, Toxen Worm, Rod Waggoner, A. C. D. Wilson, G. Garden White, G. Rex Wilson, Francis Wood, Geo. Wharnock, S. L. Whitzy, C. Colton White, Randolph Weller, Thos. E. Whitbread, Jno. Woodeson, Thos. Whiffen, Walt. Whitman, H. Warren Wilson.

Young, Jas., Jno. C. Young, Pierre B. Young.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Dorothy Dane, Jas. Corte, Franklyn Whitman, Ernest Franconi, Sidney McCardy, F. A. Demerest, Harry B. Sheldon.

PLAYS COPYRIGHTED

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My Lord and Pee Wee; one act farce. By E. Lissner.

My Soldier Boy; comedy farce in three arts. By Alfred Maltby and Frank Linde.

Nearly a Soldier; one act comedy. By Joseph L. Browning.

Never Again; sketch. By E. Clifton.

New Musician, The; play in four acts. By Bang and Wild.

Ninfas and Sa'tres. By J. Lopes Silva and J. Pellicer; music by Vincente Lleo.

Ola Negra, La; sketch in one act. By E. Zamboltos and Jose Bermudez.

On Old Cape Ann; comedy drama in four acts. By G. H. Howard.

Pan's Princess; masque. By E. H. Hart.

Pasado Vuelve, El; comedy in one act. By E. Zamacois.

Pastoral; sketch in one act. By E. and I. Olona.

Paying the Price. By Georgia Cady Hicks Sears.

Pelotera, Una; play in one act. By F. Uralez.

Pepe el Liberal; play in one act. By G. Perrin and M. de Palacios.

Pleasa el Ladron; comedy in one act. By F. de Palomera.

Pierrots, Les; play in five acts. By G. Grillet.

Plays. By John Galsworthy. New York and London, G. P. Putnam's Sons. Contents: The Silver Box, a comedy in three acts; Joy, a play on the letter I, in three acts; Strife, a drama.

Plus Forte, La; play in three acts. By E. Brieux.

Prehisteric Mabel; hysterical evolutionary play in five ages. By C. C. S. Cushing.

Price, The; play in three acts. By J. A. Weathauser.

Prince of Styles, The; operetta in one act. By F. Merrill.

Ringmaster, The. Play by O. Porter.

Rocky Ford; drama in four acts. By Burton L. Spiller.

Rogue's Luck, A, or, A Man of Nerve; farce in three acts. By Levin C. Tees.

Born

HICKS.—A daughter to Mr. and Mrs. H. M. Hicks (Pearl Lytell), at Brooklyn, Oct. 4.

Married.

BODINGTON—BLYE.—Maurice Bodington to Helen Blye, at Toronto, Canada, Sept. 4.

BUTLER—O'BRIEN.—William Butler and Cassie O'Brien, at Detroit, Mich., on Sept 11.

HALL—PLUMMER.—Samuel A. Hall and Maude P. Plummer, at Fall River, Mass., on Oct. 18.

WINNIGER—COOK.—John D. Winniger to Louise Marie Cook, at Watertown, Wis., on Oct. 21.

Died

FOSTER.—Warren Foster, at Ogden, U., on Oct. 16.

HOPKINS.—John D. Hopkins, aged sixty-three, at St. Louis, Oct. 21.

LADOUX.—Daniel Ladoux, 23 years, at New York, Oct. 18.

O'BRIEN.—Neil O'Brien, at New York, Oct. 18, aged 55 years.

In Memoriam

In loving memory of my dearly beloved mother, MARIE BINGHAM, who passed away Oct. 26, 1905. "She was tired of all, save loving."

AMONG AGENTS AND PRODUCERS.

Robert Stoddard has signed a contract with Dorothy Richmond for the production in vaudeville within two months of two of his sketches.

Sandow and Lambert played Keith and Proctor's 125th Street Theatre with great success last week. The act is booked by Sig Wachter.

George E. Pierce and Rudie Flick, "The Merry Maker," have joined hands and will be seen shortly in a new act, written for them by Ren Shields. Under the management of Martin Beck.

Sam J. Roberts and Charles H. Allen will shortly appear in their comedy singing and talking act by Charles Horwitz.

At the Hudson Theatre, Union Hill, last week, the Flatiron Amusement Company presented Shep Camp in a minstrel act called The Fly-by-Night Minstrels. The offering is in three scenes, with dialogue by Arthur Robb. In Mr. Camp's support appeared Sam West, Louis Haywood, Edward Wilson, George Schneider, Daniel Ross, John Wilson, Charles Wilson, Joseph Byrnes, Sadie Raymond and Margaret Dewart.

At Terrace Garden Oct. 19 Walter Mack and company presented Over the Telephone, a new playlet by Ella Wheeler Wilcox. Several songs were introduced and the act is reported to have pleased the large audience present.

Lottie Williams has signed for a special engagement for twenty weeks in vaudeville, and will make her first appearance in New York Monday, Nov. 1 at the Alhambra Theatre, presenting a one-act play, entitled On Stony Ground, which has been written for her by Edmund Day, and which was produced at Proctor's Theatre, Newark, last week, and is reviewed under New Acts in the current issue of THE MIRROR.

Jack Davies arrived in New York on Saturday from London. He is here in the interests of H. W. Wieland, the English agent.

Maud Taylor, Racy Kilmer and Bert Wilson, who were given a try-out at the Orpheum Theatre, Spokane, Wash., Oct. 14, received a warm reception from a large audience. Their songs were appropriate for vaudeville and they were recalled three times. It is likely they will play the circuit.

Florence Lorraine and Edgar Dudley are meeting with exceptional success with their new act, Partners for Life, which had its first metropolitan showing at the Royal Theatre, Brooklyn, last week. The act is booked by Sig Wachter.

VAUDEVILLE THEATRE OPERATIONS.

The Downingtown Opera House, after being dark for some time, has been leased by J. M. Sweet, who is now operating it as a first-class vaudeville theatre. He runs three acts of vaudeville and three reels of moving pictures. The acts for the week of Oct. 11-16 were: Great Cartiere, Tommy Burns, Lois M. Worden, and Norvin M. McHose. Jack Martin is music director. Mr. Sweet, who also owns and runs the Comique Theatre, of Wildwood, N. J., is assisted by Mrs. F. B. Sweet, Albert B. Sweet, and William J. Cubberly. Houses have been better than ever before in the annals of that theatre.

It is rumored that the Orpheum Theatre, Leavenworth, Kan., is soon to be converted into a first-class vaudeville house, under the management of Edward Lampson.

The Family, Hazleton, Pa., has been thoroughly remodeled and overhauled, this having delayed the opening of the theatre, which was to have taken place three weeks ago.

Amos E. Ashling and John G. Berschelt, of Aurora, Ill., have leased the Dixon Theatre in that town from Chamberlain, Harrington and Klindt and will operate the house as a vaudeville theatre. Ashling and Berschelt already control a chain of vaudeville theatre and will shortly take over houses at Hammond and Michigan City, Ind., it is announced.

The Lyric Theatre, Chattanooga, Tenn., closed temporarily Oct. 16.

Report is received from Cleveland that the Hippodrome there will shortly reduce its prices to 10, 20 and 30 cents, brought about by the competition with the many popular priced vaudeville and moving picture houses in that city. Several big acts have already had their bookings at that house canceled.

It is announced that Martin Beck may soon close the Orpheum Theatre at Butte, Mont., poor business being the alleged cause. This house is operated jointly by the Orpheum Circuit and the Sullivan-Considine circuit.

The Plaza, located at Broad and Porter streets, Philadelphia, is a new vaudeville-picture theatre which will open about Nov. 1. It will seat about 1,800. Taylor and Kaufman will do the booking.

MADISON GETS KEENEY'S.

James Madison has taken over Keeney's Theatre, Brooklyn, and has rechristened it the Criterion, the name the house bore several years ago before Corse Payton put his stock company in it. Mr. Madison will offer two vaudeville acts, four reels of motion pictures and two illustrated songs. The prices will be 10 and 20 cents.

VAUDEVILLE JOTTINGS.

Julie Ring and co. closed Shea's, Buffalo, last Saturday night, Oct. 23, the co. coming on to New York.

John T. Kelly has canceled his vaudeville turn and has signed a long term contract with Lew Fields to play one of the principal roles in The Jolly Bachelors, that of the Hon. Con O. Dowd.

Byron and Langdon "switched" to William Morris, Inc., last week, opening at Winnipeg, Man. The act withdrew from the Colonial bill on Wednesday, Oct. 6, owing to a disagreement regarding position.

Harry Fen Dalton is playing on the Orpheum Circuit, offering his single musical act.

Battling Nelson, the lightweight pugilist of the world, has signed with Tom Miner to appear in a sparring exhibition with Sam T. Jack's Burlesque co.

Hattie Delaro produced an act called The Bargain at Keith and Proctor's 125th Street Theatre the week of Sept. 6, which was reviewed in THE MIRROR of Sept. 18 under the name of Harry Brown and co.

Carl Clapp, trap drummer at the Antique, Watertown, N. Y., has invented a snare drum that can be carried in a suit case and which is said to be as satisfactory as the larger sized ones.

Florrie Benjamin will shortly open an engagement over United time.

The Lewin-Martell Duo sailed recently from New York for Europe, where an engagement of long duration awaits them.

Beth Franklyn has been engaged for a part in Amelia Bingham's coming production. She is at present playing a vaudeville engagement in London and the Provinces.

M. Meyerfeld, Jr., has returned to San Francisco after a four months' tour among the vaudeville theatres of England and the Continent. While abroad he engaged Ida Rubenstein, niece of Anton Rubenstein, the famous composer, whose dances and pantomime have been a sensation in Paris, for a tour of the Orpheum Circuit.

Murray and Mack, who have been reunited by Martin Beck, and who are now on the Orpheum Circuit, celebrated the twentieth anniversary of their partnership in Portland, Ore., recently. There was a banquet at which Tom Waters acted as toastmaster.

The dramatic feature of the Orpheum Road Show this season is A Bit of Old Chelsea, which Martin Beck is able to present in vaudeville by special arrangement with Harrison Grey Fiske. The principal part of the Flower Girl is being played by Ida O'Day.

Charles F. Semon, "the narrow fellow," will soon be seen in the West.

Ray Raymond and Tina Swallow (non-professional) were married at Monte Vista, Colo., recently. They are touring the South at present and will go abroad in the Spring.

Tom Waters is meeting with marked success on the Orpheum Circuit. At Oakland, Cal., recently, the local paper gave him several glowing notices.

The Michigan Agricultural College and Wabash College met on the gridiron at Lansing, Mich., Oct. 16, and Wabash was defeated 28—0, and in the evening a night shirt parade was given by M. A. C. boys up and down the principal streets of Lansing, after which they headed for the Bijou Theatre, about 900 strong, but as usual found everything sold out. Mr. Robson, manager of the Bijou, being an old time Lansing man and one of the good fellows, opened his doors 19 and turned the house over to the M. A. C. boys, with the result that the house was packed to not even standing room left. Mr. Robson had one of his usual good bills, consisting of five acts, and every act received a number of curtain calls and was heartily accepted by the M. A. C. boys.

Bert Shepherd, who does some startlingly dexterous things with whips, was a feature of the bill at the Hudson Theatre, Union Hill, last week, and comes to the Fifth Avenue next week.

Percy Plunkett has decided to return to the legitimate, stating that vaudeville is "too uncertain."

Mrs. Minerva Pearsall, mother of Edward Pearsall, stage-manager at the Plaza Music Hall, and Dick Pearsall, another professional, died at her home after an illness of five weeks of dropsy, at the age of sixty-six. Services were held at 1001 Second Avenue last Friday at one o'clock. Buried in Evergreen Cemetery.

Josephine Davis was compelled to close her engagement Monday evening, Oct. 18, at the Plaza Music Hall, owing to a severe cold which she had been fighting off the previous week. Bosanquet took her place for the rest of the week.

Harry Evans, who has made himself very popular with the theatregoers of Portsmouth, O., singing illustrated songs at the Majestic Theatre, has accepted a position with Healy Broderick's Eight Komikal Kids.

The New York lodge of Elks tendered Alice Lloyd a dinner last Sunday night, Oct. 24, brought about by Harry Leonhardt as a compliment to the English singer prior to her opening on the Orpheum Circuit for a long tour in the West.

Lillian Volkman, after a pleasant trip through Europe, visiting France, Germany and Ireland, returned to town last week in time to again appear with Harlan E. Knight in The Chalk Line, which sketch will play the Fifth Avenue in a few weeks.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

There was an unusually popular bill at the American Music Hall last week, as good as it was big. Such a group of acts as Consul the Great, the Romany Opera co., Willa Holt Wakefield, Herbert Lloyd, Wilfred Clarke and others are not often seen even on metropolitan bills. Miss Wakefield was virtually a heroine Monday night and a large fraction of a convention in town astonished her while she was in the midst of her act by electing her by viva voce vote in the theatre an honorary member. Miss Wakefield gracefully thanked the organization for the honor. Herbert Lloyd made a hit with his Chicago panorama and other good details of his act. The Wilfred Clarke farcelet went briskly, and the Sisters De Faye were a hit with their unusually clever banjo playing. The Romany Opera co. revealed some fine voices and was a big hit. Bessie Greenwood, a new vocalist, captured the Monday night audience with her rich voice and pleasing manner. Midgeley and Carlisle were as popular as usual.

Mae Melville and Robert Higgins were the chief causes of laughter on the Majestic bill last week. Hy Meyer was next in this respect and got great applause for his chicken specialty, as usual; the handsome act of La Titcomb was appreciated, and Mabel Montgomery and co. in the Eva Taylor comedietta succeeded in making it enjoyable. James A. Bliss was conspicuous in this sketch with much good comedy; Amanda Wellington was handsome and clever as Sylvia, and Walter Seymour was capital as Jack. Nonette, the girl violinist, was among the hits.

At the Majestic this week: Adelaide Keim and co., A Night in a Monkey Music Hall; Ida O'Day and co. in Mrs. Fiske's famous little drama, A Bit of Old Chelsea; Milliman Trio, James Harrigan, Melody Lane Girls, Emma Francis and Arabs, Fermane Bris, Abel and Irwin, and others.

At the American Music Hall this week: Cecilia Loftus, Romany Opera co., Cameron and Gaylord, Sandor Trio, Rita Redmond, Holman Brothers, Byron and Langdon, Herbert Lloyd, Mlle. Lorett and Ben.

Harry Lauder will be at the American Music Hall for six days only, beginning Nov. 8.

Adelaide Keim, for several seasons star of the Bush Temple Stock, is the headliner at the Majestic this week.

Haymarket this week: Charles Leonard Fletcher, Three Leightons, Melrose and Kennedy, the Worthleys, Crane, Finley and co., Mabel Carew, Gorman and West, Kell, Stover and co., George Lavender, and others.

Star Theatre: Billy Van, Camille Comedy Trio, Smirl and Kessner, Kaminowski Brothers, Frank Malitese and co., Innes and Ryan, Italia, Appel and Reed, and other acts.

Tom Nawn heads the bill at the Criterion this week. Ethel May, the mystery girl, also is on the bill. Follette and Wickes and Dolly Marshall are other acts.

PHILADELPHIA.

It was a case of big houses last week at Keith's. The bill was an attractive one, headed by Princess Rajah in her "Dance Cleopatra." The name suggests the character of her evolutions, and it was attractive enough to warrant the management in keeping her here for another week. Belle Blanche scored in her imitations. A co. of nine singers participated in Charles Lovenberg's Operatic Festival; it proved a pleasing feature. Eula Brunelle, a young violinist, made an individual hit. Will H. Murphy and Blanche Nichols, with their associates, created a lot of fun in their sketch, A School for Acting. A. O. Duncan, ventriloquist, was, as usual, amusing. Violet Black and co. in In the Subway, was well received. The Peterson Brothers presented a novel aerial act. Post and Russell, old favorites here, concluded their act with some clever acrobatic dancing. This week's bill, in addition to Princess Rajah, includes Edward Abeles and co. in George Broadhurst's play, Self Defence, and Bessie Wynne.

The William Penn Theatre had another big week. The bill was an attractive one. W. J. O'Hearn and co., the O'Brien Troupe, George Barron, Fred Hammell's Bathing Girls, Barthold's Bird Show, and Nibbo and Kelly. A new set of moving pictures proved a feature.

The burlesque houses did well, although the attendance at some of them could have been larger. Hastings' Big Show was at the Casino, the Frolicsome Lambs at the Trocadero, Clark's Runaway Girls at the Gayety, and Williams' Imperials at the Bijou.

Most of the important combination houses reported an excellent business, the list including the Liberty, Park, Lubin's Palace, Victoria, Unique, Empire and Forepaugh's.

The Plaza, Broad and Porter streets, the latest addition to our combination houses, is expected to open about Nov. 1. It will seat 1,800. Frank Magone, a former treasurer of the Trocadero, will be manager. Taylor and Kaufman will do the booking.

The Colonial, Fifteenth and Chestnut streets, will open to-day. It is a combination house, and its bookings will also be made through Taylor and Kaufman.

It is understood that Harry Kelley, of Chicago, will at once assume full charge of the plant of the Penn Motion Picture Co. in this city.

BOSTON.

Harry Lauder is the chief feature at the American Music Hall this week, the first Boston appearance this season. Others there are J. W. Winton, Bruno Kramer Trio, Cornelia, McCarthy and Major, the Marinba Band, Josie McIntyre, and the Americascope.

Annette Kellermann is in her last week at Keith's with an added feature of her mirror dance. The others there are Auguste Van Biene, Boey and Lee, George Austin Moore, the Frey Twins, Katherine Nelson and Elizabeth Otto, Fred Zobedie, John R. Gordon and Arthur A. Pickens, and Jack Wilson as a special feature.

At the Gaiety The Queen of the Jardin de Paris gives Boston a new star this week.

For the Howard Athenaeum Wine, Woman and Song has a new Boston home for this engagement, and the house olio is headed by the Paul Durand Trio.

With the special nights as usual, the Columbia gives a new bill this week with the Fay Foster Show, headed by John Grieves.

The Manhattan Girls still continue at Austin and Stone's, and there is also an attracting vaudeville bill.

Work on C. H. Waldron's Casino on Hanover Street is so far advanced that it is promised that the opening will take place the first week in November.

WASHINGTON.

The bill at Chase's for week commencing Oct. 5 presents Violet Black and co. in The Subway, Leo Carrillo, the vaudeville cartoonist; Caryl Henry and co. in scenes from the Jardin de Paris; Saona, German protean ist; the Five Macleanans, musical artists, and Gus Edwards, the song composer. Next week, Lasky's Twentieth Century Limited, Ralph C. Herz, J. Roy Barnes and Bessie Crawford and others.

Rice and Barton's Big Gaiety co. are at the Gaiety, presenting Charles Barton in the musical comedy, A Night at Brighton Beach. In the co. are the American Cowboy Four, Ollie Omega, Jeannette Young, Revere and Yuir, John J. Dempsey, Messrs. Walters and Wesson, and Stevens and Moore. Next week, Clark's Runaway Girls.

The Lady Buccaneers is the attractive card at the Lyceum Theatre this week. A strong olio presents Joseph K. Watson, Marion Blake, Alvin and Kennedy, the Peerless Two Mars, Joe Mills and Helen Van Buren. Next week, Edmund Hayes in The Umpire.

The new vaudeville features at the Majestic Theatre comprise An Evening at the Mill Wheel, introducing the New England Quartette, Freeman, the handcuff king; Fiske and McDonough, sketch artists, and Rice and La Dell, comedy acrobats.

BALTIMORE.

Cecil Lean and Florence Holbrook, the patter singers, head the bill at the Maryland. Others on the bill are E. F. Hawley and Francis Haight in the dramatic playlet, The Bandit; the Keillors, Venetian acrobats; Al. Carleton, comedian; Connolly and Webb; Lillian Ashley, vocalist; St. Elia and De Forrest, and Wallace Galvin.

Clark's Runaway Girls are at the Gayety. A musical comedy entitled The Man from Mayo is the principal feature. Oct. 31: Al. Reeves and his Big Show.

The Victoria's bill includes Bosanquet, the human violin; Dora Stewart and Charles King, the Fodesca-Keating Trio, Marzell and Wolfe, Herbert and Albert, and Harry Mason.

The bill at Blaney's includes, among others, Madell and Corbly, Lola Yberri and Mabel Taylor, the Celine Monkey Dog and Pony Circus, Frank McCrea and co., Williams and Kent.

PITTSBURGH.

The Grand offers the following bill for week commencing 25: Jesse L. Lasky's musical comedy, The Twentieth Century; Six Musical Cuttys, John P. Wade and co., Marse Shelby's Chicken Dinner, Paul La Croix, the man with the bounding hats; Mat Hensen, Commander Robert E. Peary's aide in his last Arctic exploring trip; Pringle and Whiting, vocalists; A. O. Duncan, ventriloquist; Three Renards, aerial gymnasts; Marabini, sculptor in ice, and new moving pictures. Business still large.

The Merry Whirl is the bill at the Gayety, with the Lid Lifters underlined.

Harry Williams' Academy offers The Umpire, with Edmund Hayes and co.

The Kenyon has returned to vaudeville again, after trying melodrama for several weeks without success. The price of admission will only be ten cents, and, of course, the acts will not be of the high class as when this pretty little playhouse was inaugurated and the price of one dollar was charged for the best seats.

ST. LOUIS.

The Columbia headlined Charlotte Perry in The Comstock Mystery, an act of rapid changes in which Miss Perry displayed wonderful versatility and rapidity. Maud Rochon, assisted by a band of Sinnian artists, presented A Night in a Music Hall. The monkeys are wonderfully trained and intelligent specimens. The Basque Grand Opera Quartette in songs from popular French, Italian, and English operas was of a high grade. Julius Tanners, monologist, and the Milliman Trio, wire artists, completed the bill.

The Grand's bill opened with John Clermont's Circus, a burlesque on Barnum and Bailey, in which dogs and monkeys performed in wonderful style. The Chadwick Trio were farce artists and tireless dancers. Charles E. Webber was an eccentric juggler. Scheda was a violinist of ability. The Luigi Brothers, comedians and athletes; Fay, the Foleys and Fay, musicians and comedians, and Howard and Lewis, musicians and funmakers, were all interesting acts.

The Standard brought forth The Moulin Rouge Burlesquers. Joe Emerson as chief comedian did well in a tramp make-up. Murray J. Simons as a Hebrew shared honors with Emerson. Marie Fisher and Cherry Bonner in catchy songs, and Joe Brown and Frank Prevort in the olio starred.

The Gayety drew with motion pictures of the Pittsburgh-Detroit series. The Dainty Duchess Girls is presented a comedy act, entitled Rogue de la Mode. The Man from Ireland, with Frederick Ireland, Alice Brosby, and P. W. Miles featured in the olio.

KANSAS CITY.

An unusually entertaining bill at the Orpheum 17-23 drew big crowds nightly, who were most enthusiastic in their reception of the various numbers. Will M. Cressy and Blanche Dayne were accorded the headline honors, and their sketch, The Wyoming Whoop, was a decided hit. This team is one of the prime favorites of the Orpheum season, and the annual appearance is an event looked forward to. Walter C. Kelly, the clever monologist, kept his audience in one continuous laugh throughout his act, while Florence Binnley in her musical act and George Hillman and his Redpath Napanees were all most favorably received. Others were the Four Readings, John Birch, and Karl Emmy's Pets, all of whom shared in the applause. Cressy and Dayne are booked for a second week to present one of their former successes.

At the Hippodrome 17-23 the usual good sized crowds found much to amuse in the big Winter Garden. Vaudeville, as usual, was one of the big features. Art Holloway in fancy stunts on the Roman rings being the headliner. His act pleased immensely, while other turns by Inman and Gayer on the slack wire, Kurello, an equilibrist, and Johnson and Campbell, a dance team, found much favor.

The Mulhall Family of "bronco busters," formerly a vaudeville headliner, were a feature of the recent American Royal Live Stock and Horse Show held at the Stock Yards 11-16.

MINNEAPOLIS.

The Six American Dancers and Griff divided the honors of the Orpheum bill 18-23. Other acts included were: Sam Watson's Farmyard Circus, Trimmed, Gordon and Marx, Jeanette Adler, and the Woods and Woods' Trio.

The Royal Swedish Dancers headed the bill at the Unique 18-23, which included Cosarro, Flo Grierson and Joe Whitehead, Jimmy Wall, and Robert Henry Hodge and co. in The Substitute.

The Three Keltons and the Lee Jundts provided much entertainment at the Miles. Other numbers including the Orpheus Comedy Four, Marie Snowden and Billy Baker, and Gladys De Vere.

At the Dewey Watson's Big Show drew crowded houses.

Dr. Cook will deliver a lecture at the Auditorium Monday, Oct. 25.

TOLEDO.

Poor patronage has forced William Morris to close the doors of the American Music Hall. It is rumored that it will be reopened with 10-cent vaudeville or possibly the Western Wheel of Burlesque.

At the Arcade 17-23: Rosen Brothers, Billy Moore, Billy and May Owens, Clayton, Merrill and co., the Arch City Trio, Bunth and Rudd.

MONTREAL.

Van Bienne, the actor musician in The Master Musician, was the headliner at Bennett's 18-23. Mr. Van Bienne's 'cello playing evoked much enthusiasm. The playlet was of the usual conventional type, but clever work was done in it by Zena Burnleigh, Imro Fox, Mattie Lockhart, Zara-Carmen Trio, James and Saidie Leonard, Richard Anderson, Cook and Sylva, Howard and North, and the Casting Dunbars, were other acts which made up a good bill.

The Pat White Gaiety Girls received a warm welcome at the Royal 18-23. The girls are pretty, and the show is full of snap and ginger. The Archie Ourl Troupe of Jugglers, Alvaro and Brown, Grant and Cattin, and George Davis are among the features of the olio. Walter Greaves, for many years connected with the Montreal theatres, is manager.

INDIANAPOLIS.

A bill that could scarcely be improved upon with at least three acts of headline calibre drew large houses at the Grand 18-23. Charles the First, heralded as a wonder, fully realized all expectations, and was one, if not the big, drawing card of the week. Claud and Fannie Usher in that little gem, Fagen's Decision, in which the latter is so delightful, and Seldom's Venus, are both worthy of tooping the bill. Bedini and Arthur offered a juggling act with good comedy that brought down the house. Fiddler and Shelton, two Indianapolis colored boys, sang, played the piano and impersonated in a highly pleasing way that won them an enviable place on the bill. Londe and Tilly, European gymnasts, presented an act of much merit. Felix Adler sang and Elmer Tenley, monologist, amused.

At the Empire were The Jolly Girls 18-23. Moulin Rouge Burlesquers 25-30.

The Family offered May Collins, Foster and Miles, Nicodemus and White, Gilmore, Kinky and Gilmore, and motion pictures.

PROVIDENCE.

The Visitor, a sketch by Porter J. White and his co., headed a bill of unusual strength at Keith's 18-23. The sketch is intensely dramatic, and affords Mr. White an excellent opportunity for effective acting. John C. Connery is satisfactory. Nat M. Wills followed in a new monologue, and scored with his own peculiar

style of humor. Byrd Heim and his sister are above the average for child entertainers, and scored in songs and dances. A Morning in the Alps proved a real musical treat, and the Grisdier Hirshborn Troupe deserve great credit. Joe F. Willard and Harry Bond presented their farce-comedy, The Battle of Bunco Hill, and Paul Stevens showed some new "stunts" with one leg to work with. Josephine Joy held her audience with a good repertoire of songs, and Irving and Sadie Jones and Bert and Bertha Grant made things hum in their sketch, entitled Out Again. Zeno, Jorden and Zenogive gave a good bounding table exhibition, and the motion pictures concluded the programme with several new films.

The renovated Scenic showed a good bill in Colton and Darlow, Miles and Raymond, Sumetora's Japs, and Miss Callahan in illustrated songs.

With Miss Howland singing the illustrated songs in her usual excellent voice and a new and up-to-date line of films, the Bijou catered to good houses all of the week.

The feature picture at the Scenic was the Hudson-Fulton Celebration. The Nickel Quartette also continue in illustrated songs.

The Nellie B. Chandler's Orchestra continue with favor in their popular concerts at Bullock's Temple of Amusement. Others included Wabley and McVeigh, Juniper and Carrington, Dorothy Randell, and Parker L. Burke. The films were entirely up to the standard.

SPOKANE.

Our Boys in Blue, in spectacular manœuvers, were featured in a good programme at the Orpheum Theatre to big business 10-16. Others: Tempest and Sunshine Trio, Bobby Pandur and Brother, Lulu McConnell and Grant Simpson, Sampson and Delilah, Roy Montgomery and the Healey Sisters, Kent and Kent.

The La Bella Italia Troupe, instrumentalists and singers, made the most of their opportunities before large audiences at Pantage's 11-16. Others: George Winfield and co., including Winnie Wilmer, scored nicely; Tess Bunchu and Hazel Alger, Shayne and King, the Levolos, Edith H. Stanley, and the pictures.

Bradlee Martin, supported by Jessie Courtney and Tom Wallace, presented a lively sketch called Jessie, Jack and Jerry, and scored at the Washington 10-16. Others: Daniel Crimmins and Rosa Gore, Billy Clark, Kitabanzai Japs, Rosedale Four, Johnny Bell, and Rosamond Caron. Big business.

OMAHA.

At the Creighton Orpheum the attractions 17-23 included Ruby Raymond, Harry H. Richards, Herbert and Willing, Gladys Lockwood and Paul MacCarty, Frank J. Conroy and George Le Maire, Frank Rogers, Three Sisters Athletas. The different numbers were well received, and the house was more than sold out for the opening performance. 24-30: Walter Keily, Margaret Moffat, the Walthour Trio, Gordon and Marx, Musical Johnstons, the McGradys, Walton and Brandt.

LOS ANGELES.

A more diversified and pleasing bill has not been offered at the Orpheum in many a week; heading the programme 11-17 was Dick Gardner and Anna Revere, a clever pair in an act of real varieties. Then followed Signor Luciano Lucca, the vocalist, possessing a distinct soprano and baritone voice of pleasing quality; Rosa Crouch and George Welch are a lively pair of funmakers; Harrison Armstrong's sensational one-act play, Circumstantial Evidence, is really worth while; the Arlington Four have a splendid turn, in which their clog dancing and songs make a hit; At the Country Club is a musical skit, staged attractively and sung by a co. of a dozen, the music is pretty and the comedy entertaining. One of the best and most laughable duos on the bill was The Billiken Freshman, in which Ed Wynn and Al. Lee "tear off a bunch of laughs" every second. Charles Montrell has a good turn, in which he juggles everything from a house to a needle; the motion pictures close the bill.

JERSEY CITY.

Fay Foster Burlesque co. came to the Bon Ton 14-16 to very good patronage, and it proved to be a neat singing attraction with a lot of good people. Sam Adams and Marie Bartlett were the principals. The musical numbers were capital. Follies of the Day came 18-20, to large business. The bill offered was fine, with a good, hard working co. Gertrude Hayes and Larry McCale are the bright lights, surrounded by the best of support. Wine, Woman and Song 21-23. Sam T. Jack's co. 24-26.

Business at the Hudson Theatre (Union Hill) is fine. The bill 18-23 gave the best of satisfaction, and was made up of Edward Davis and co., the Fly-by-Night Minstrels, Grand Opera Quartette, Joe Cook and co., Bert Sheppard, Connor and Dingle, and James Kennedy and co.

John Grieves, manager of the Fay Foster co., met with a warm reception while here.

Daly and Dunn are doing a good act this season.

Emery and Nodine are the singing hits of the Fay Foster co.

Gertrude Hayes and Larry McCale burlesque some of the plays now in New York, and they are the leading feature with the Follies of the Day co.

NEW ORLEANS.

The American Music Hall 17-23 offered the following attractions: Drake's Dog Circus, Virginia Grant, singer; Lizzie Evans and co. in a sketch, Musical Lowe, xylophonist; the Ishikawa Brothers, Jap acrobats; Maud Odell, physical culture exhibition; the Four Mortons, comedians; Holman Brothers, horizontal bar performers.

The St. Charles Orpheum presented a first-class bill 18-24, and drew well. The features were: Sam Chip and Mary Marble in "dialogue and ditties"; Stella H. Morrisini's trained Shetland ponies and hounds, John T. Thorne and Grace Carleton in a sketch, Lotta Gladstone, Stepp, Mehlinger and King in music, comedy and song; Reynolds and Donegan, roller skate dancers; Marcell and Lennett, eccentric comedians; Martini and Maximillian, magicians.

Walter S. Baldwin has secured one of the Birmingham houses, and will play his stock co. there for an indefinite period.

NEWARK.

At Proctor's Theatre 18-25 Lottie Williams, assisted by Morris Foster, James Cruse and Malvine Armint, appeared in Edmund Day's playlet, On Stony Ground, which scored a great hit and is reviewed under New Acts. Others on the programme were: Barrett and Scallen, Hallen and Hayes, Harvey-De Vora Trio, Mr. Quick, Pat Rooney and Marion Bent, Otto Brothers, Howard and Collinson Trio. The usual good attendance.

The Lyric is no longer known as such, but as the American Music Hall. Big acts are promised for the future, and many high-priced artists are booked. A fine programme is offered 18-23: William E. Whittle, Sam J. Curtis and co., Rinaldo, Mazuz and Mazette, Gardner and Stoddard, Tyson and Brown, Blake's Pony Circus.

Manager Mumford presented for the first time C. Nelson Camp's electric spectacle Universe, which is reviewed under New Acts. Others on the programme were Lulu Marie Graham, Hall and Foster, Lulu Theiss, Don Roberts and Robert Condon.

BUFFALO.

Shea's 18-23: Grigolati's Aerial Ballet, Lasky's Imperial Musicians, Arthur Bernardi, Julie Ring, Amy Butler, Meredith Sisters, Two Pucks, Mario Trio, and kinetograph.

Fred Irwin's Big Show held the boards of the Garden 18-23.

The Big Review put on an excellent entertainment at the Lafayette 18-23.

SAN FRANCISCO.

An excellent bill was presented at the Orpheum 10-16 and included Valerie Bergere and co. in The Sultan's Favorite, Tuscany Troubadours, Ed. F. Reynard, the Six Glenserettis, Carlin and Clark, Mary Norman, the Society Caricaturist; Pilu, the Mind-Reading Dog introduced by Signor D. Ancilotti; James Young and co. in Wanted, A Sister.

At the New Chutes 10-16: Ito-Kimura Troupe, Frank Hall, the English Lion Tamer; Trick Monkeys, and band concerts.

The headliners at Pantages 10-16 were the Three Flying Demons, Aerial Cyclists. Others were Naida and co. in a scenic illusion; Justus-Romaine and co. in scenic illusion; Justus-Romaine and co. in a Russian playlet, the Doric Trio, comedy singers; Gus Bruno, German comedian, and Markee Brothers in their blackface and musical act.

The chief attraction at the Wigwam 10-16 was Landers Stevens, supported by Georgie Cooper, in a condensed version of Sapho. The balance of the bill consisted of the Five Merry McGregors in A Breath from Scotland; the Three Vagrants, as Italian Street Singers; the Four Stagpoles, in The Crazy Caddie; Dolan and Lenihar, and Johan and Mack, in their musical act.

The National's bid for notice 10-16 was backed by Butler and Bassett, champion ice skaters; Pagan and Byron, Kelly and Violette, the Fashion Plate Duo, Aida Woolcott and co. in a one-act farce, The Fisherman's Luck. Irma Orbasany Cocktatoos, feathered actors in pantomime, The Shipwreck; Bissonette and Newman, in their athletic act, West Point Cadet Pastimes, and Flo Patterson, the Kentucky maid, in Southern melodies.

At the American The Bells, that was made famous by the late Sir Henry Irving, was presented in vaudeville form by Edwin T. Emery and his co. of players and was very much enjoyed. Mr. Emery has condensed the play into a space of thirty minutes. Rigo is in the bill for the week and is advertised as receiving a salary of $1,000 weekly.

At the Golden Gate Commandery Hall Madame Roma drew a large audience to listen to her own musical productions. Miss Roma presided at the piano throughout the entire programme. She sang the following songs: "Separation," "Forbidden" and a prayer. The singers and soloists of the evening who assisted Madame Roma were Mrs. R. E. Revalk, soprano; Mrs. J. Llewellyn Williams, soprano; Mrs. D. E. F. Easton, reader; Mrs. Margaret Weinmann, pianist; B. Liedermann, tenor; Harald Prachl, baritone; Arthur Weiss, 'cellist, and Fletcher Tilton, organist.

DENVER.

The vaudeville theatres continue to draw the crowds. The Orpheum 11-16 offered Joe Hart's Bathing Girls, World and Kingston, the Bison City Four, Wilbur Mack and Nella Walker, Herr J. Rubens, Eddie G. Ross, Meyers and Rosa.

Pantage's had Menethkel, Three Olivers, Arthur Deming, Cora Miskel, Hunt-Miller, Diaz and Rodregues, and Montague's Cockatoos.

At the Majestic were Edwin Carewe and co., J. K. Emmett, Al. K. Hall, Coogan and Bancroft, J. Warren Keane and co., Harvard and Cornelle.

TORONTO.

Julian Eltinge was one of the big headline acts at the Majestic Music Hall 18-23. Little Hip, the educated elephant, did many clever stunts. The Doric Quartette rendered some fair songs, and Estelle Wardlette and co. furnished much amusement in A Honeymoon in the Catskills. Jessie McIntyre, singing comedienne, and Marguerite and Adril, European acrobats, also pleased.

Shea's was again to the front with a bill that entertained well, the headliners being Frank Fogarty, Howard Truesdall and co., Nellie and Nichols, and the merry funmakers, the Exposition Four. Will Rogers, Spissell Brothers and co., Suzanne Ricamora, Max Yorke's Dogs, and the kinetograph, with new and entertaining pictures, made up a lengthy and most entertaining bill.

PORTLAND, ORE.

The bill at the Orpheum 11-16 was headed by the petite and chic danseuse, Mlle. Bianci, who is making her first American tour. Other numbers on the bill were some excellent living pictures, Maxim's Models; Keno, Walsh and Melrose, acrobats; Patsy Doyle, monologist; Hal Godfrey and co. in a skit, A Very Bad Boy; Nevins and Erwood in a dancing act, and pictures.

The headliner on the bill at the Grand 11-16 was Anna Eva Fay. Following came Elsie Cressy in a sketch, Pagan's Pupil; Colby and May, ventriloquists; Probel and Rure, acrobats; Randy and Fields, novelty dancers; illustrated song and pictures.

The top-line attraction at Pantage's 11-16 was N. Sebilzonyi and his Band of Hungarian Hussars; Milton and Dolly Nobles in a comedy, Why Walker Reformed; the Naples Trio, song and dance artists; Jack Oliver, monologist; Cordua and Maud, in an equilibrium act; Lewis and Shannon, singers, and pictures.

MILWAUKEE.

A very good bill was on the boards at the Majestic 18-23 and the opening performances 18 were largely attended. The headliner was that of Ida O'Day and co. in A Bit of Old Chelsea. Miss O'Day played in a charming manner and was well assisted by Burke A. Clarke. Among the other numbers on the bill who scored are Billy Gould, Three Leightons, Melody Lane Girls, Charles Leonard Fletcher, Three Ernesto Sisters, Forbes and Bowman, Count De Buts and Tossell.

The bill at the Crystal opening 17 was composed of the following acts: Hee Haw Maud, Cranville and Rogers, Holland-Webb co., and Musical Stipps.

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SPRINGFIELD, MASS.

Poli's 18-23 had Madame Dazie and troupe (who rolled into town in a four-in-hand coach), giving her artistic dancing act; Gordon, Pickens and co. in a farce; Dale and Boyle, Hooper, the cartoonist; Tom and Edith Almond in songs and dances; Brady and Mahoney, jesters, and Hill, Cherry and Hill in remarkable trick bicycle riding.

SALT LAKE CITY.

The Giant, George Auger and the Dwarfs, who make up his co. were headliners at the Orpheum 10-16, presenting Jack the Giant Killer. George Carson and Jake Willard were funny and popular. Laura Buckley in Studies from Life was pleasing. Others on the programme were: Sam Albarino and James Atlus, Joe Jackson, the Thalia Quartette, and Joseph Hart's Bathing Girls. The latter is a pretentious act, with beautiful costumes, pretty girls and unique effects.

CLEVELAND.

Keith's Hippodrome will have the following bill 25-30: The Operatic Festival, Fred Watson, Jack Horton and Mlle. La Triska, Sully Family, Russell and Held, Orth and Fern, Earle and Curtiss, the Musical Nosses, George Pettingill.

The Star Theatre will have The Star Show Girls 25-30.

The Golden Crook co. will be at the Empire Theatre 25-30.

DETROIT.

The New Coachman, featuring Louis Simon and Grace Gardner, proved to be the best laugh provoking element on the bill at the Temple Theatre 18-24. Gus Edwards' Kountry Kids offered their buoyant act. The Sheedes were seen in their spooky act, The Mysterious Hotel. Other meritorious numbers were contributed by the Carmack, novelty jugglers; Haines and Vidocq, Elizabeth Murray, and Mareena. Nevara and Mareena. Next week's bill will be headed by William H. Murphy and Blanche Nichols in The School of Acting.

HERKIMER, N. Y.—Grand (W. A. Douque, mgr.): 11-16: Hilda and co., The Handcuff Queen"; the Deveres, Al. Carr, Rankin, Gardner and Griffin, Whitney and Bell; big business.—Star (J. Conklin, mgr.): 11-16: Alpha Comedy Four, Clem C. Mares, Robert C. Millio, Lozro Brothers and co; biz business.

LINCOLN, NEB.—Orpheum (H. C. Billings, mgr.): 11-16: Decidedly strong bill with Mathews and Ashley, Conroy, LeMaire and co., Four Readings, Myers and Rosa, Charles Weber, Karl Emmy's Pets, Mildred Morton.

PORTSMOUTH, O.—Orpheum (Sun and Murray, lessees; R. B. Russell, mgr.): 11-13: Marie McNeil, Sprang Ford Twins, Kraft and Myrtle, Tossing Lavalless, 14-16: Barr and Smith, Don the Fallo, Beefe Brothers and Murray, Coast and McFarland. Good business.—Majestic (Strauss and Frowine, lessees; Floyd Lewis, mgr.): 11-13: Manning and Ford, Three Juggling Millers, Marah Craig, Mae Foster, Harry Evans. 14-16: Healy Broderick's Eight Komikal Kids, Lessik and Anita, Tom Mack, Harry Evans. Good business.

BRUNSWICK, ME.—Pastime (W. C. Gould, mgr.): 11-16: Corinne and Helene, Messer Sisters, Major Doyle; excellent, to S. R. O.—Pictureland (Hindoo Sam, mgr.): 11-16: Tiny Davis, Morris and Steele, Annie Rose, Jack Mahoney, Ted Steel and co.; good, to packed houses.

PENSACOLA, FLA.—Orpheum (McIntyre and Vucovich, mgrs.): 18-23: The Kingburys, Helen Alford, DeWolf Trio.

WILLIAMSPORT, PA.—Family (Fred M. Lamade, owner and mgr.): 18-23: Mozarto and Rose, Jack Inglis, Richards Brothers, Klein and Clifton, Burrows-Travis co., Austin Brothers to good sized and appreciative audiences.

AURORA, ILL.—Star (Frank Thielen, prop.): 11-17: Ben Turpin, Imperial Trio, Trask and Montgomery, Lazar and Lazar co., Tuscano Brothers, Sommers and Otto; very good bill to capacity business.—Majestic (Lackner and Brick, props.): 11-17: Gordon-Walton and co., Surasall and Rasall, Sadie Pearl, Carroll and Breevort, Charles Marvelle, Sorrenta Trio; good bill; large audiences.

GREENSBORO, N. C.—Bijou (W. H. Slater, mgr.): 11-16: Flossie LaVan, Pike and Calance, Art Lashley, the Andersons; very good bill to S. R. O.—Palace (Palace Theatre Co., props.): Opened 11-16 with Hilda LeRoy, Steele and Conley, Tanna, Raymond and Harner; heavy run of business for entire week. This theatre is under the management of the old Airdome and will put in a nice line of vaudeville, as well as a good line of pictures.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): 11-16: Dallas Romans, the Rosalres, Ray W. Snow, Ida Russell and Grace Eloise Church, Sadas; pleased good business. 18-23: Three Richardsons, Cal Stewart, Lamont and Milham, Farley and Prescott.—Lyric (O. A. Neal, mgr.): 11-16: Minnie Wolf, Great Laurencos, Neal Norton, Shelly Trio, Frank Maddox; pleased fair business.—Pastime (Fred Knan, mgr.): 11-16: Goldie Reach, Miller and Parkinson, Will Rake, The Midnight Burglar; pleased fair business.—Item: The Lyric Theatre closed temporarily 16.

JACKSONVILLE, FLA.—Orpheum (James Burbridge, mgr.): 18-23 excellent bill: Inhof Connan, Corinne, Annie Abbott, Toney and Norman, Gertrude Van Dyke, Bill Dunn.—Airdome (A. J. Clark, mgr.): Closed for the season.—Majestic (A. J. Hoyt, mgr.): Vaudeville every evening.

PAWTUCKET, R. I.—Bijou (David R. Buffington, mgr.): 18-23 good business; Silver and Sands, Dean and Sibley, Mary Davis, the Vynos, Lee Tung Foo, Jack McGrath, 25-30: Fisher and Fisher, Rusch Family, Andrews Abbott and co., Estelle and Burt Howard.

BUTTE, MONT.—Orpheum (C. W. Dutton, mgr.): 11-16: John B. Hymer and co., Vittora and Giorgetta, Patrice, Ariel May, Charles Hutchinson, W. H. Crawford, Chassino, Hopkins Sisters. 18-23: William Thompson and co., Hirschoff Troupe, Quinlan and Mack, Adams and Alden, James F. McDonald, Mabel McKane, Paul Kleist.—Majestic (W. J. Swartz, mgr.): 11-16: Tom Linton and Jungle Girls, George B. Wood, W. C. Hoeffler, O. N. Emora, Nellie Burt, Johnnie Hoey and Jeanette Mozar. 18-23: Wilson and De Mondeville, Gertie Everett, Nat Zarro Trio, Leon Rogee, Sidney Deane and co.—Empire (L. M. Quinn, mgr.): 11-17: Charles Sisters, the La Benas, Jeanette Sanborn, Three Kobers. 18-24: Eunice Brothers, O'Neill and Richardson, Freida Giroux, La Benas.

ATLANTIC CITY, N. J.—Young's Pier (W. E. Shakleford, mgr.): 18-23: Dunn and Glazier, Louey Haskill, Mattie V. Wilkes, Chenard and Goodwin, Derenso and Ladue, Altus Brothers, Douglas and Moscrop Sisters; good business.—Savoy (Harry E. Brown 18-23: Talking pictures. Friday night amateur night.—Criterion (W. Barrett, mgr.): 18-23: Searl-Allen and co., Florence Wells, Edna Dorman, Keene.—Young's Million Dollar Pier (Captain John L. Young, mgr.): Herald Square Quartette, the Juggling Matthews, John De Voy, and Winston's seals.

MOBILE, ALA.—Lyric (Gaston Nesbith, mgr.): 18-23: Claude Gillingwater, the Five Mowatts, Fox and Foxie's Circus, Hopkins and Axtell, Billy Mann, Harvey and Bayliss; good bill to large business.

READING, PA.—Orpheum (Wilmer and Vincent, lessees and mgrs.; Frank D. Hill, res. mgr.): 18-23 very good bill to large audiences: Powers' Hippodrome elephants, Parshley, instrumentalist; Jordan-Brauneck and Chalita, L. Wolfe Gilbert.—Grand (C. G. Keeney, mgr.): 18-20: Handy's Dancing Ballet, the Scotts, Margie St. Clair, Fisk, McDonough and co.; very good bill and business. 21-23: Handy's Dancing Ballet, Burns Sisters, Jane Carling, Hank and Lottie Whitecomb; appreciative audiences and excellent business.—Bijou (Personal direction of S. Lubin): 18-23 refined vaudeville to gratifying attendance; Ader Brothers, Billy Franklin, George E. Powers and Queenie Wilson, Christie Compton in illustrated songs.

ELYRIA, O.—Opera House: 18-23: Hickman and Wells, comic opera sketch (consisting of ten people), called Hilarity at Hadden Hall, failed to please, and after the first night the management substituted the following six acts, which more than gave satisfaction: Franks and Schuman, Valoise Brothers, Emerson and Adams, Welsh and Welsh, Sully Trio.

TROY, N. Y.—Proctor's Griswold (Guy Graves, mgr.): 18-23: Louis Worth, Larkins and Burns, Noble and Burns, Anela Diaz, Roberts and Roberts, C. Jack Harrington, Curtis, Wilson and co., and Marr and Evans pleased big audiences.

OWENSBORO, KY.—Wonderland (J. C. Rogers, mgr.): 11-13: Myers and Mason, William Ramsden. 14-16: Hampton and Bassett.

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Lee Monroe. Business good. 18-20: J. R. Willis Jackson and Long: large audiences.——Orpheum (B. C. Nunn, mgr.): 18-20: Olga Retscoff, Ring and Williams, Harry Reabolet: excellent business.

CHEYENNE, WYO.—Atlas (Thomas Heaney, prop. and mgr.): 11-16: Toro Troupe, Scott and Davis, Cetra Day's two Dancing Boys, Carver and Oliver, Billy Windom, Harry Taylor: good; to good business. 18-23: Gaynell Everett, Princess Waldemaroff, Huntress, Steele and McMasters, Great Francella co.——Item: In the future all acts for the Atlas will be received from the International Theatrical Co.

KINGSTON, ONT.—Orpheum (Bob McLaughlin, mgr.): 11-16: Lampe Brothers, Al. Wilson, Mr. and Mrs. Nick Hughes, Bob McLaughlin: opened to S. R. O. 18-23: Pauline Fielding co., Boyd and Moran, the Devans to S. R. O.

SOUTH NORWALK, CONN.—Music Hall (Thomas Kirby, mgr.): 18-20: Jack Lynch, Redding Sisters, Lyons, Fisher and Lyons, Ward and Barton, Black Prince and his Alabama Comedy Four: excellent performance: good business.——Hoyt's (P. J. Martin, mgr.): Vaudeville and pictures: fair performances and business.

TRENTON, N. J.—Trent (Montgomery Moore, mgr.): 18-23: Gladys Arnold and Edwin Felix in Three Men and a Girl, Bert Wheeler and co., Sam Stern, Fred Bond and Fremont Benton, the Four Huntings, Lillian Shaw, Makarenko Troupe: large audiences; pleased.——State Street (Herman Wahn, mgr.): 18-23 big houses: May Addison, Harry Kilday, Haley and Dunn, Van Seely Sisters, Ramsey and Wise, Three Golden Graces.

LOWELL, MASS.—Academy of Music (Pirus, Toomey and Demara, mgrs.): 18-23: Lydia Dreams and co., Carle Verde: large houses.——Hathaway (John L. Shannon, mgr.): 18-23: Great Lester, Williams, Thompson and co., Al. Voler, Cristo and Fox, Bennington Brothers, the Holdsworths, Douglas A. Flint and co. pleased large houses.

NEW BRUNSWICK, N. J.—Bijou (J. P. Hill, res. mgr.): 18-20: Dan Harrington, Hathaway and Seizel, Manuel Romaine and co., C. W. Littlefield, Aerial Wilsons. 21-23: Techow's cats, Hammond and Forrester, Kelson and Leighton, Risle Rose, Aerial Wilsons.

SPRINGFIELD, O.—New Sun (Sun Amusement Co. mgmt.): 18-23: Montgomery Trio, Busch and Peyser, One String Shults, Brooks and Carlisle, Reuno Family: pleased good patronage.——Savoy (S. E. Overpeck, mgr.): 18-23: Williams and Gerden, Musical Manjocs, and Jones, Williams and co. satisfied good attendance.

MONTGOMERY, ALA.—Majestic (W. K. Couch, mgr.): 11-16: Leo Filler, George Fredo, the Millards, Bissett and Scott, the Torleys, Anita Primrose, Charles E. Conway and co.: very satisfactory bill to large business.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Graul, lessee; Henry H. Frick, mgr.): 18-21: Watson and West, Genie Leslie, Mexican Hermann and co., the Silvers, Claire Sisters, Joe Aldert, Martin F. Reynolds, Mr. and Mrs. Blossom and Children, Eugene Oliver, Frank Burton, Werner and Trever: large and enthusiastic audiences.

FORT SMITH, ARK.—Lyric (W. B. Russell, mgr.): 11-13: Allini, the Most Trio, Phelps and Callinbine. 14-16: Julia Romaine and co., McDonald Sisters, Bates and Chistie, Gilbert and his trained animals. Usual large business. Owing to poor business the Majestic Theatre closed 16.

OTTUMWA, IA.—Garrick (Walter Betchel, mgr.): 11-16: The Two Hardits, Follette and Wicks, Finley Crane and co., La Villias, Olga Loraine, Al. Summers, Murray K. Hill and Alma Russell, Raul and Von Kaufman, and Jesse Phillips: business good.

URBANA, O.—Lyric (Larry P. Ryan, mgr.): De Fur and Estes, Harry Howard. 17-20: Sid and Baker and Richmond and La Vere with pictures. Drew well and gave great satisfaction. Richmond and La Vere closed here with Ems circuit to go with the U. S. Film Co. of Cincinnati.

SHEBOYGAN, WIS.—Unique (L. H. Williams, mgr.): Jean Margo, Three Ravens, Bigelow Rubes, Leo Beers, the Zeraldas, Riley and Ahern, Sam and Ida Kelly, Henry Roethig. Gladys Williams 18-24: good business.

NEW LONDON, CONN.—Bijou (David Alger, res. mgr.): 18-23: May Manning, Villiers and Wagner, Sprague and Dixon, George S. Banks: fair bill to good business.——Orpheum (Bullock and Davis, mgrs.): 18-23: First-class pictures and the Broadway Boys, an excellent quartette, to capacity.——Empire (Moran Brothers, mgrs.): 18-23: Moore and Harrison, Mae Mayfield to good houses.

JOHNSTOWN, PA.—Majestic (M. J. Boyle, mgr.): 18-23: O'Brien-Havel and co., Gordon Eldrid and co., Lyon and Yosco, Fred Russell and Lillian Held, Fred Dupres, Silbon's cats, and Louis Guertin: fine bill and big business.——Globe (J. G. Foley, mgr.): 18-23: Professor Old and Vedette, Mr. and Mrs. John Cossar, the Williams Musical Duo, Case, Burroughs and co.: all good acts and fine business.

SAN ANTONIO, TEX.—Royal (Lloyd Spencer, mgr.): Cannon Trio, Swisher and Evans, Les Copeland, Roman Trio pleased good business.——Star (Wyler and Kennedy, mgrs.): 10-16: De Vana' acrobatic dogs, Franklyns, and C. C. Duddy, the paper king: interesting entertainment: business very good.——Marvel (Lloyd Spencer, mgr.): The Marvel has been placed in the hands of Manager Spencer, who also manages the Royal. 10-16: The Dunbars, Professor O. E. Skiff, Billy Doss. Mr. Spencer's idea is to run continuous vaudeville. He is booking from the Hodkiss circuit.

BISMARCK, N. D.—Gem (A. Hirsch, mgr.): 10-17: The Rebbols, Jay Bozart, and motion pictures pleased good business.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsay, mgr.): 18-23: Reefe Brothers and Murray Springford Brothers, Kraft and Myrtle, Marie McNeil: capacity business: pleased.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): 18-23: Camille Ober, Fred Lindsay, Russell Brothers, Jan Rudenyi and co., McIntyre and Groves, Mignonette Kokin, and Galetti's musical monks to good business.——Savoy (L. Desmond, mgr.): 18-23: Sherman Arnal and co., R. B. Vann, Bradford Family, Pallow, Mysters and Adelaide to usual large houses.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): 18-23: Kelly Sisters, Tom Murray, Harry and Anna La Dell satisfied S. R. O.——Bijou (Pressy and Pressy, mgrs.): 18-23: Miss Mount, Charles Sherman, to good houses.——Wonderland (H. B. Hooper, mgr.): 18-23: Clem C. Magee: fine, to good business.——Item: Pressy and Pressy repurchased Bijou from Kershaw and Irins 16.

NORWICH, CONN.—Auditorium (Harry Shannon, mgr.): 18-23: De Chanut and fox terriers, Connors and Edna, Joe Lannigan, Gracey and Burnett, Lillian Moreile: business very good.

FALL RIVER, MASS.—Savoy (Sheedy and Cook, res. mgrs.): 18-23: Fiske O'Hara and co., Warren and Faust, Three Deltons, Adair and Dahn, Four Dancing Deuces, Mr. and Mrs. Franklin Colby, Davis and Walter to large attendance.——Bijou (L. M. Boas, mgr.): 18-23: Edward Klein and co., the Bradfords, Mickie Feeley, Dilla Templeton, Payne and Lee, Dody and Sennett, Margaret Brosseau to large attendance.——Premier (L. M. Boas, mgr.): 18-23: The Nelsons, Casey and Smith, Al. J. Hart, Fitzgerald and O'Dell, Herbert Terry, Gladys O'Hearne to good attendance.

OTTAWA, ONT.—Bennett's (Gus S. Greening, mgr.): 18-23: The Havelocks, Corinne Francis, Musical Fredericks, Work and Owen, Henry Keane and Olive Briscoe, Charles and Fanny Van, Maud and Gladys Finney: excellent business; pleased.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): 11-16: Margaret Bradley, Gus Snyder, George Tichenor, Charles Hargreaves: excellent business.——Majestic (Carl Schwarz, prop. and mgr.): 11-16: Tom Siddons, Dan Sullman, Norman, Russell and Ray, Patchens, Elizabeth Harris, Lela Riley: pleased fine houses.——Item: Elizabeth Harris, who is filling an extended engagement at the Majestic, while returning to her home in Philadelphia 14, was attacked at the corner of Second and Walnut Streets and her purse containing money and valuables taken, the assailant making good his escape. Miss Harris was prostrated by her experience and was unable to appear 15.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.: John M. Hathaway, res. mgr.): 18-23: Beatrice Ingram and co., Robert Dumont Trio, Geiger and Walters, Harry Fisher and Brother, Moore and Young, Frey Trio, Billy Farnum, and the Clark Sisters pleased large audiences. 25-30: Edwin Barbour and co., Mr. and Mrs. Esmonde, McIntyre and Groves, Alpha Troupe, Josephine Joy, Burns and Fulton, Luce and Luce.——Savoy (John W. Barry, mgr.): 18-23: White and Gurney, Charles Mackie, Margaret Ross co., John Philbrick, Tom Crowley: good bill: big business.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): A good bill 18-23: Marlowe, Myers and Murri, Burke and Urline, Madeline Buckley and her Dancing Boys, Dave Vine, Beverly and Barnes, Small, Sloan and Sheridan to large and pleased audiences.——Sheedy's (W. A. Bullivant, res. mgr.): 18-20: Cody and Bennett, Payne and Lee, Dilla and Templeton, Fitzgerald and O'Dell. 21-23: Edward Klein and co., Mickie Feeley, Casey and Smith, the Bradfords. Full houses.——Orpheum (F. U. Bishop, mgr.): 18-23: Paul Durand Trio, Nichols and Croix, LeCompt, Tom Gillen, Mabel DeYoung, Keeley and Parks to capacity houses.

HARRISBURG, PA.—Orpheum (G. Floyd Hopkins, res. mgr.): 18-23: The Abdallahs, Mr. and Mrs. Perkins Fisher, Alice Hanson and Anna Miller, Rene Deitrich, Horace Wright and Wallace Berry, Lavine and Leonard, El Cato, the Clever Trio.——Hippodrome (A. L. Rumfort and Co., Inc., mgrs.): 18-23: good attendance. The stock co. is the hit of the season and the moving pictures are well selected.

BLOOMINGTON, ILL.—Castle (G. W. Martin, mgr.): Business continues to be excellent. 18-23: Hallett and Griesheimer, Tuscano Brothers, Trask and Montgomery, Grace Cummings and co., Baker and Comalla, Dair's Imperials, La Zar, La Zar co.——Items: Hallett and Griesheimer are a couple of local boys who are making their first appearance on any stage. Hallett shows promise, but will need experience and a partner. His work is blackface comedy singing.—Trask, of Montgomery and Trask, is an old performer, but also a local man.

ROCHESTER, N. Y.—Cook's (J. H. Finn, mgr.): 18-23: Tom Edwards, Anna Laushlin, Six Musical Nosses, Wormwood's dogs and monkeys, Lancton, Lucier and co., Bowman Brothers, George T. Watson and Florence Little, Fred Zobedie.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): 18-23: Walter E. Perkins and co. were the hit, surrounded by a big bill, including Madame Hermann, Burns and Fulton, and others.——Olympia (A. E. Lord, mgr.): 18-23: Kenney and Hollis, Paynor and co., Dorothy Read and co., Ballo Brothers pleased large audiences.——Comique (M. Marks, mgr.): Vaudeville and pictures.——Lynn (Nat Burgess, mgr.): Vaudeville and pictures.——Dreamland (E. H. Horstman, mgr.): Pictures.——Novelty (T. Levine, mgr.): Burlesque.

WORCESTER, MASS.—Poli's (J. C. Cuddie, res. mgr.): 18-23: Very good bill, including Cotter and Boulden, Thomas H. Ince and co., Les Dumonds, Bertie Herron and co., Alf Grant, Farrell-Taylor Trio, Harry De Coe: excellent business.

STEUBENVILLE, O.—National (W. G. Hartshorn, mgr.): 18-23: Straub and Flagg (local men) were well received, the Magician and the Pig, Lambert Trio, Columbian Quartette, Four Millers, Carita, Barr-Smith Duo, Yackely and Bunnell, Gebney and Earle, Claude Thardin: excellent bill: business fair.——Palace (Jonas Miller, mgr.): 18-23: Kershaw and Glenn, the Norwoods, Malone and Dixon pleased good business.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): 18-23: St. Elia and De Forrest, Lester Brothers and Creighton Sisters, Will Ward and co., Eddie De Nover and the Danie Sisters, J. A. Murphy and Eloise Willard, James S. Devlin and Mae Elwood, Standard Quartette, Gus Edwards' Typewriters. 25-30: Richard Croilus and co., Jesse Lasky's Birdland, Famous Bachelor Club, Morton-Jewell Troupe, Three Duball Brothers, Felix and Arnold: packed houses.——Grand (L. B. Cool, mgr.): 21-23: Welch and Maitland, Gardner and Golder, Caufield and Dryer, La Bell Troupe, Borden-Zeno and Haydn Brothers.

TACOMA, WASH.—Pantages' (W. J. Timmons, mgr.): 11-16: Good bill and large houses. Bert Swan, who appeared with trained alligators and under water stunts, just at the close of his act 13 exhibited signs of insanity, and was not allowed to again appear. It was stated his strenuous acts created a need for strong nerve tonic and caused his trouble.——Grand (Dean B. Worley, mgr.): 11-16: Full attendance with a singing comedy, entitled A Bunch of Kicks, by Will J. Harris and Harry L. Robinson. Some singing and motion pictures making up a fairly good bill.

HOBOKEN, N. J.—Lyric (Grant S. Riggs, mgr.): 18-23: Countess Leontina and co., Rutcher and Gross, Poole and Lane, Musical Thor, Clernel, Jordan and Gervoisel, Clark and Dugan, Ollie Wood, Danny Simmons, Kronemann Brothers: packed houses.——Gayety (Sol Kraus, treas.): The Marathon Girls scored at the Gayety 18-23 to S. R. O. The costumes were very striking, while the scenic effects were very elaborate. James Powers, Babette, Johnstone Flynn, Oscar T. Sidney, Hugo Angelo, Anna Suits, and Clare Evans took the principal parts. The olio included the Six Irish Colleens, Claire Evans and Babette, James Powers and Jessie, Amkenahon Hawad's Troupe of Fifteen Arabian Whirlwinds, and the Athens Comedy Four.——Empire (A. M. Bruggemann, prop.): 18-23 all-star bill to capacity: Hilarion and Rosalie Ceballos, Weston and Young, Francesca Redding and co., Willard's Temple of Music Girls, Majestic Trio, Pierce and Roslyn, Blake's Domestic Animal Circus.

ATLANTA, GA.—Orpheum (H. L. Cardoza, gen. rep.): 11-16: Pleased good houses. Hilda Hawthorne, Henry and Lisel, the Four Londons, the Nesmolitans, Lew Hawkins, Imhof, Conn and Corlue, and Devlin and Ellwood.

ALLENTOWN, PA.—Orpheum (J. Fred Osterstock, mgr.): 18-20: McNamee, Cogan and Daly, Godfrey, Henderson and co., Hugh Blaney, Janet Priest and her Ten Holland Heinies, Cadets De Gascone, and Millia and Bart: fair houses. 21-23: Davis and Thorndyke, Ralph Whitehead, Alice Mortlock and co., Minnie St. Clair, Janet Priest and the Ten Holland Heinies, Kenney, McGahn and Platt, and Rosaire and Doretto: pleasing bill.

NEW BRITAIN, CONN.—Keeney's (Frank A. Keeney, mgr.): 18-23: Capacity business. Celesto, Theo. Lightner, Gilmour and Latour, the Plottis, the English Daisies.——Scenic (Hallaby and Co., mgrs.): Moving pictures, with vaudeville, 18-23 to good returns.

HAZLETON, PA.—Family (H. Hersker, res. mgr.): 18-23: Clara Sonora co. Noodles Fagan, Roberts and Fulton, Three Rupperts, and Minnie Miller: good returns.——Palace (Joe J. Laughran, res. mgr.): 18-23: Mullen, Kearney and Bartell, Jettor and Rogers, Leonard and Ward, and Orioff Trio: good business.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; G. N. Hanscomb, mgr.): Billy B. Van and the Beaumont Sisters were the topliners 18-23. Ralph C. Hers was featured. The rest of the most entertaining bill consisted of Mabelle Adams, Hobson and Beland, the Vivians, Wentworth and Vesta, and Browning and Le Van. The usual limit attendance.——Scenic (H. C. Young, mgr.): This popular little bijou continues to big business. The attraction 18-23 consisted of Henry Therien, May Isabelle, Milton, Marvello, and excellent pictures.——Items: All three theatres were packed to the limit Sunday evening, 17, the magnet being the reproduction in moving pictures of the Pittsburgh-Detroit championship series.—The Happy Hour and the Nickel are thriving in the downtown section.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): The Fadettes headed the bill 18-23 and gave their usual pleasing programme. Other entertaining numbers were Howell and Scott, Fitzgibbon-McCoy Trio, James H. Cullen, Three Du Ball Brothers, Lane and O'Donnell, and Tom Fletcher: house packed.——Majestic (Emil Deitches, prop. and mgr.): Good vaudeville and pictures still drawing large crowds.

BIRMINGHAM, ALA.—Hippodrome (E. P. Lyons, mgr.): 11-16: Mamie Maloch, Kane and Kanter, Gertrude Van Dyck, the Masses, Fox and Ward, and James O. Wise: enthusiastically received by good business.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; S. W. Saunderson, res. mgr.): Seymour Brown and Nat Ayer divided honors 18-23 with Hassan Ben Ali's Arab Acrobats. Johnny Neff (in a John Slavin-John Coleman make-up) made a hit, aided by Carrie Starr. Neff is a Bridgeporter. The Eagle and the Girl was novel, but little else. Walsh, Lynch and co. "out-Leslied" the unctuous Bert in slangability. Cowboy Williams and McDevitt and Kelley filled out the bill. Gus Edwards' Night Birds 25-30.——Item: Poli's "News" is now offered for free mailing to patrons. Its success has been marked.

BANGOR, ME.—Gaiety (Stephen Bogrett, mgr.): 11-16: Andrews and Abbott co., the Chameroys, Hoey and Waters, Buckley and Anderson, McAdam and his talking dog Spike, 18-23: Casper Weiss and Queen Mab, Curtis and Conly, Clyde Bates and co., Chester Blodgett Johnson, Maxwell Holden. Fair business.——Ackers' (Ackers and Blood, mgr.): 11-16: Webb's educated seals, Keegan and Mack, Aerial Bartletts, Rube Dickinson, Emile Chevriel. 18-23: The Seven Arabs, Beauvals, Maridor and co., Major James Doyle, the Toubeys. Attendance good.

AUGUSTA, ME.—Opera House (Thomas H. Cuddy, mgr.): 18-23: James Brennan and co. and Frank Bowman, with moving pictures.——Theatre Comique (Henry L. Morrill, mgr.): 18-23: Reilly Sisters and the Freemans, with moving pictures.

PERTH AMBOY, N. J.—Bijou (J. F. Ernst, mgr.): 18-23: O. G. Seymour and Miss Dupre, Mantel Romain and co., C. W. Littlefield, Hathaway and Siegel, Dan Harrington, S. R. O.——Proctor's (Sanderson, mgr.): 18-23: Lamont's trained animals, Musical Buskirk and co., Miller and Atwood, Conroy and Smiley. Capacity.

PATERSON, N. J.—Empire (A. M. Bruggemann, owner and mgr.): Drew well 18-23 with Montgomery and Moore, Marshall Montgomery, Top, Tops and Topsy, Pat Reilly and co., Corcoran and Dixon, Junie McCree and co. Pleasing performance.

ELMIRA, N. Y.—Mozart (G. W. Middleton, mgr.): 18-23: Halligan and Ward, Dunn, Francis and co., Musical Stoddards, the Brittons, Phasma, Cavanna: good bill and business.——Rialto (F. W. McConnell, mgr.): 18-23: Mae Collins, Pierce and Ray, Lottie Farette, Trixie Bennett, Laura Brand and Max Bruno: good business.

CEDAR RAPIDS, IA.—Majestic (V. Hugo, bus.-mgr.): 11-16: Jewell's Manikins, the Chadwick Trio, George B. Alexander, the A-Ra-Be's Post Card Album, Horuman the Great: fair bill: good business. 18-23: Mlle. Fregolia, Merritt and Love, Five La Villa Girls, Woods, Ralton and co., Van Avery, Earl Girdeller and dogs.

GALVESTON, TEX.—People's-Majestic (Thomas Boyle, mgr.): 17-23: Goldsmith and Hoppe, Arcadia, the Zovarras, Pastor and Merle, Emmet Brothers, Thomas and Hamilton, Dr. Carl Herman: business good.

SCRANTON, PA.—Pit (J. H. Docking, mgr.): An excellent bill 18-23, with The Twentieth Century, Tom Barry and co., Vinie Daly, the Three Ernests, Linton and Lawrence, Arthur Rigby, Frank Wilson: excellent business. 25-30: Grizolatti's Aerial Ballet, Silvers and Nelson, Dooley and Sales, Gardner and Vincent, Fred Dupre, Lightning Hooper, and Dean and Price.——Wonder (F. J. Herman, mgr.): 18-23: Frank and Sadie Harrigan, Greta Byron and Marie Danje: bill and business excellent.——Orpheum (J. H. Farrell, mgr.): 18-23: Frank Forrest and Kelly and Mahiman: bill and business good.——Wonderland (H. G. Ward, mgr.): 18-23: Dave Malcolm and Caroline Pullam: bill and business fair.——Columbia (G. Nelson Teets, mgr.): 18-23: Sam T. Jack's Own co. in Girls in Girlland and A Midnight Spree: co. and business excellent. Blanche Washburne, Charles Douglass, and Nan Carr were featured. Miner's Americans in The Song Hits of the Season, A Dress Rehearsal, A Country School, An Affair of Honor, and The Battle of the Bums 21-23: co. and business excellent. Charles Baker and Dorothy Warde were featured. The Frolicsome Lambs Extravaganza co. 25-27. Williams' Famous Imperials 28-30.

WILKES-BARRE, PA.—Poli (Gordon Wrighter, mgr.): 18-23: Crouch-Richards Trio, Jarrow, Frank Gardner, Lottie Vincent and co., Chick Sale, Eight Palace Girls, Frank and Joe Wilson, Morris and Morris: good bill and business.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): 18-23: The Great Richards, Ann Crewe and co., Yamamoto Brothers, Lillian Wright and her Dancing Boys, Harry Jolson: very fine bill; fine business.——Family (E. O. Johnson, mgr.): 18-23: Millard Brothers, Great Figaro, Dan-rette and White, Madlyn Schone: very good bill and business.

BAYONNE, N. J.—Bijou (Bert D. Howard, res. mgr.): Excellent bill to good business 18-23: Alexis and Schall, Ali Hunter, Joe Flynn, Lois Zberri and Louise Taylor, Nell Farley.

AUGUSTA, GA.—Wells' Bijou (H. Bernstein, mgr.): 18-23: Wren Trio, Carleton Sisters, Major Smith and Mae Leroy: good bill and business.——Auserba: 18-23: Felix Luck, Bwery Trio, Blossom Harris, Jack Mevel: pleased good houses.

NEWPORT, R. I.—Opera House (Ellis B. Holmes, res. mgr.): 18-20: Henderson and Thomas, Stuart Kollins and Banjo Girls: S. R. O.

WATERBURY, CONN.—Jacques (V. Whitaker, mgr.): 18-23: Johnny McVeigh, Gertrude Barnes, and their Basket of Peaches, Rae Cox, the Morton-Jewell Troupe, Connolly and Webb, Farley and Claire, Casey and Crowe: pleasing large audiences

AGENTS AND PRODUCERS

ARMSTRONG, JAS. J. 1416 Broadway, N. Y.
BENNETT, A. MILO Randolph and Dearborn Chicago Dramatic Exch'ge
BENTHAM, M. S. Long Acre Bldg., N. Y.
BUCKNER Long Acre Building, N. Y.
GUS. EDWARD'S ENTERPRISES Astor Theatre Bldg., N. Y.
GRAY, THOS. J. Long Acre Bldg., N. Y.
GORDON & SOLOMON Suite 403-5, Gaiety Theatre, B'way and 46th St.
HART, JOSEPH New York Theatre Building New York
HOMANS, GEO. Long Acre Building, N. Y.
KELLER, EDW. S. Long Acre Bldg., N. Y.
LASKY, JESSE L. Hudson Theatre, New York
LEO, JOSEPH J. Long Acre Building, N. Y.
LOVENBERG, CHAS. Keith's Theatre Providence, R. I.
MARINELLI (LM.), H. B. Long Acre Building New York
MASON, JACK (Producer) Hotel Flanders, N. Y.
WEBER & ALLEN 1431 Broadway, New York

BYRON and LANGDON
V. C. C. IN VAUDEVILLE

CARSON and WILLARD
The Dutch in Egypt
V. C. C.

UNA CLAYTON
Mary Anderson Theatre, Louisville, October 25; Milwaukee, November 1

FRANK COOMBS & MURIEL STONE
The Last of the Troupe
V. C. C. ALBERT SUTHERLAND, Agent

WILLIAM DILLON
The Man of 1000 Songs
V. C. C.

ED GRAY
V. C. C. "THE TALL TALE TELLER"

JOHN HYAMS & LEILA McINTYRE
A New Success.
V. C. C. THE QUAKERESS

KELLER MACK
V. C. C. "The Supersillitious Man"

CHAS. F. SEMON
V. C. C. "THE NARROW FELLER"

HOWARD TRUESDELL
AND COMPANY
V. C. C. En Route in Vaudeville.

WARD and CURRAN
V. C. C. "FAMILIAR CHARACTERS"

CLARENCE WILBUR
AND HIS TEN FUNNY FOLKS
V. C. C. Per. address, Hotel Albany

Theatrical Roster—1909-10

FIFTH INSTALLMENT

DRAMATIC.

ARLISS, GEORGE.—Harrison Grey Fiske, proprietor and manager; Robert I. Carter, advance agent; Claus Bogel, stage-manager. George Arliss, Henry Wenman, Cyril Young, Claus Bogel, Dorothy Rossmore, Emily Stevens, Florence Edney, Laura Linden, Bertha Livingston, Frances Welstead. Opening date, Toronto, Ont., Oct. 25.

BELLEW, KYRLE, IN THE BUILDER OF BRIDGES.—Charles Frohman, proprietor. Kyrle Bellew, Eugene O'Brien, Frank Connor, De Witt C. Jennings, Ernest Stallard, Gladys Hanson, Mrs. Whiten, Jane May, Frances Comstock.

BOURNE, NETTIE, IN THE WORLD AND A WOMAN.—Edward Arlington, proprietor; Charles W. Hayes, manager; Charles Fitzgerald, business-manager; Harry Quinn, agent; Harry Devere, stage-manager. Harry Mellville, Frank Holland, William E. Warren, Emma Hayner, Nettie Bourne, Bessie Bell.

CRANE, WILLIAM H., IN FATHER AND THE BOYS.—Charles Frohman, proprietor; William Seymour, stage director. William H. Crane, Forrest Orr, Sidney Blair, Louis Massen, Percy Brooke, John Brawn, Scott Dailey, Arthur Holman, John May, Edward Donnelly, Margaret Dale, Vivian Martin, Elsa Payne, Mildred Beverly, Margaret Marshall, Adele Clarke. Opening date, Brooklyn, Oct. 11.

DALY, ARNOLD, IN KNOW THYSELF.—Liebler and Company, proprietors; George C. Tyler, general manager. Arnold Daly, Jessie Millward, Vincent Sternroyd, Arthur Forrest, Louise Rutter, Norman Thorpe.

FARMER'S DAUGHTER, THE.—Ed Anderson, manager; Ed C. McClure, business-manager; Spencer Walker, stage-manager; Royce Alton, assistant stage-manager. Rosemary Scully, Frances Shafer, Emile Woodard, Ed Anderson, Spencer Walker, Harry Price, Lee Orland, Boyce Alton, James Fuller, Harry Winters.

GALLAND, BERTHA, IN THE RETURN OF EVE.—Sam S. and Lee Shubert, Inc., proprietors. Bertha Galland, B. R. Graham, Edward Mackay, Phillips Smalley, James A. Dickson, Gertrude Berkley, Margaret Dills, Florine Arnold, Ruth Edwards, Ruth Allen. Opening date, New York city, Oct. 25.

GREAT DIVIDE, THE.—Henry Miller Company, proprietors. Edgar Jones, A. Willard Grasse, Vernon McDonald, Fred Guest, Mark Harrison, Carter Ross, Guy Graham, John Rowe, Thomas Fulton, Robert D. Amos, Willard Grant, Ione Chamberlin, Eleanor Parker, Ina Brooks.

HARVEST MOON, THE.—Charles Frohman, proprietor; Frederick Wallace, stage-manager. George Nash, Stephen Wright, John Saville, John Stokes, Thomas Russell, Harry L. Lang, Adelaide Nowak, Jennie A. Eustace, Margaret Sayres, Helena Van Brugh.

HEIR TO THE HOORAH, THE.—Thaller and Crowley, proprietors; T. W. Crowley, manager; J. B. McNally, business representative; F. L. Smith, agent; George S. Lockwood, stage-manager; George Hendrickson, assistant stage-manager; Barney B. Coleman, master mechanic; Edward C. Power, master of transportation. Frank Irwin, Rose Adelle, Dandy Kim, Emma Bolton, Helen Scott, George Gaglenn, Viah Walters, George S. Lockwood, Laurence Dunbar, J. W. Cowell, Paul Webster, H. C. Sperry, Leslie M. Hunt, Francis J. Stratton, Sue Washburne Fisher, Henry Schneider, Marion Porter.

HORTIZ, JOE.—Charles C. Knapp, manager; Charles Hargraves, agent; L. Gadwell, stage-manager; Charles Carrol, property man; Fred Friend, stage carpenter. Frank Fielder, Jack Kingsbury, Tom Ramsey, M. Strohman, Clarence Davies, William White, Arthur Wade, Virginia Mather, Little Valentine, Bertha Blank, Anna Whitford, Joe Hortiz.

ISRAEL.—Charles Frohman, proprietor. Constance Collier, Christine Norman, Edwin Arden, Graham Browne, Dudley Digges, Frederic Eric, Franklin Ritchie, Marie Majeroni, Francis M. Verdi, Mahlon Hamilton, Dallas Anderson, Thomas Mills, J. Homer Hunt, E. C. Jennings. Opening date, New York city Oct. 25.

JUST A WOMAN'S WAY (Co. A).—Sidney W. Pascoe, proprietor; E. F. Kreyer, manager; G. R. Ainsworth, business-manager; Mort Williams, mechanic. Richard Kent, R. H. Bentley, Walter Robinson, John Hoffman, James Bates, E. F. Kreyer, Sybil Farrar, Laurel Bennett, Caroline DeVere.

LENA RIVERS.—Barton and Wiswell, Inc., proprietors and managers. Emma Bunting, Alice McIntyre, Edmund Forde, Besse Davis, Si Condit, Charles J. Winninger, Cora Wells, Tony Whalen, Janet Loudon, Harry Taaffe.

MELVILLE, ROSE, IN SIS HOPKINS.—J. R. Stirling, proprietor and manager. Rose Melville, Josephine Haines, Fay Lewis, Dorothy Lobdell, O. M. Bicknell, George H. Maxwell, Claude Norrie, Elsie Mackay, Edward Dillon, Marian Gibney, Frank Minzey.

NELL (Mabel Taliaferro) **IN SPRINGTIME.**—Frederic Thompson, proprietor. Nell (Mabel Taliaferro), Helen Lindroth, Alice Parke Warren, Joseph Brennan, Charles Butler, William B. Mack, Samuel Forrest, Bijou Fernandes, Edwin Holland, William Harrigan, Earl Browne, Sallie Brent.

PARSIFAL.—Martin and Emery, proprietors; Walter Harmon, manager; William Pottle, advance representative; G. Tommasi, music conductor; Hans Herbert, stage-manager; C. S. Calder, carpenter; Percy Timmons, properties; Clifford Gill, electrician; Howard Gill, assistant electrician. Mr. Sloman, Mr. Haines, Mrs. Grauman, Mr. Roth, Mr. Bode, Mr. Holland, Mr. Warring, Mr. Ellsworth, Mr. Halpin, Mr. Rostel, Mr. Monroe, Mr. Allen, Mr. Irving, Mrs. John Ringey, Mr. Barrett, Mr. Harrington, Mr. Herbert, Mr. Holmes, Miss Porter, Miss Power, Miss Donnelly, Miss Hendrix, Miss Lee, Miss Willard, Miss Conrad, Miss Carter, Miss Allison, Miss Clayton, Rose Evans.

PRINCE CHAP, THE.—Charles Emerson Cook, manager. Elliott Dexter, Lilian Raymond, Beryl Pullman, Helen Pullman, Elizabeth Murray, Norma Mitchell, Bert Walters, Allan Dinehart, Joseph A. Diemer, Thomas Eder, George Thompson, George Evans.

ROUND UP, THE.—Klaw and Erlanger, proprietors; Joseph Brooks, manager; Frank W. Martineau, general agent; Edwin J. Cohn, acting manager; Frank Young, representative; Jacques Martin, stage-manager; Jack Walsh, assistant stage-manager; Sam Gelder, master mechanic; Everett Annette, electrician; William Orth, master of properties; Joseph Light, wardrobe master. Rapley Holmes, Theodore Babcock, Joseph M. Lothian, Sydney Cushing, Elmer Grandin, William Conklin, S. L. Richardson, James Ashburn, Jacques Martin, Ogden Crane, Fred R. Stanton, "Texas" Cooper, Charles Williams, Eileen Errol, Marie Taylor, Paula Gloy.

ST. ELMO (Eastern).—Vaughan Glaser and Company, proprietors; M. E. Hoffman, general manager; Theodore Johnston, stage director; G. W. Ware, stage-manager; D. W. MacDonald, company manager; Willis Johnson, business-manager. Edgar Lewis, Irene Gammell, Marie Lorenz, Virginia Bray, Roy Rawlings, Ralph Marthy, John N. Noble, Eric Hudson, Gertrude Augarde.

SWEET INNISFALLEN.—A. E. Caldwell, manager; Mark Klein, business-manager; Oakley Selleck, advance representative; Joseph Foley, stage-manager; J. A. McElhaney, musical director; James Mack, carpenter; John Sullivan, properties; William Brown, librarian. Bernard Daly, James Mace, Charles Rollins, Alexander MacKenzie, Joseph Foley, Redmond Barry, Lawrence Leewood, James Nagle, Carrie Lamont, Pearl Hart, Mrs. Anna Morrison, Baby Morrison.

THIEF, THE (Special).—Charles Frohman, proprietor; Gilman Haskell, manager; J. Duke Murray, business-manager; Joseph Allenton, stage-manager; William Humes, carpenter; Walter Early, property; Otto Baubm, electrician. Clifford Bruce, Victor Cooper, John MacFarlane, Harry L. Franklin, Helene Sullivan, Dora Leslie.

THIEF, THE (Eastern).—Charles Frohman, proprietor; William Frank, acting manager; Bayard Veiller, business-manager; Frank B. Hersome, stage-manager. Felix Krembs, Maurice Drew, F. B. Hersome, Wyrley Birch, John Ward, Rea Carlysle, Florence Noyes.

UNCLE DANIEL.—C. R. Reno, proprietor; Frank O. Ireson, manager; Al. Wilson, stage-manager; Sam Southam, musical director. Frank O. Ireson, Hubert Green, Charles C. Brown, W. J. Peters, Al. C. Wilson, Harry Thorn, Cliff Braddish, George Wallace, Gale Hamilton, May Wilson, Jeannette Bonner, Elva Dawson, Marion Dufour.

MUSICAL.

DISTRICT LEADER, THE.—Walter O. Lindsey, proprietor and manager. Albert Denier, Frank Weed, J. W. Wandling, E. J. Jerome, Allan K. Foster, Minnie Jarbeau, Marie Nelson, Libbie Barry, William Hungerford, Harry Miller, Vera Hamilton, John Feris, Bob Watson, Frank Perry, Jack Gilmore, Minnie Black, George Cochrane.

HUNTLEY, G. P., IN KITTY GREY.—Charles Frohman, proprietor. G. P. Huntley, Leslie Gaze, Charles Angelo, Percy Corray, Robert Corray, James Byron, James M. Elhern, Eva Kelly, Gladys Claire, Nellie Huntley, Nellie Daly, Louise Freeman, Enid Gibson, Amy Veness, Marjorie English, Elizabeth Young, Jean Lawrence, Julia Sanderson, and chorus.

ISLE OF SPICE.—F. A. Wade, proprietor; E. F. Seamans, manager; George Samuels, business-manager; Charles Miller, carpenter; Floyd Hunt, properties; Alva E. Laing, stage-manager; George Herdlicka, musical director; Robert Anderson, electrician; Cleo Perri, wardrobe. Margaret Felch, Mattie Martz, Julia DeCyntha, Harry B. Watson, Harry B. Williams, Stanley Felch, Alva E. Laing, Herbert J. Carter, Lee Frost, Rose La Dell, Florence Rae, Mae Severing, Jessie Webster, Dot Miller, Dale Fuller, Helen Burwood, Marie De Mace, Vra Hamilton, Hazel Jordan, Bell Sinclair, Urcillia Hodges, Vida Millace, Jean Perri, James Stamsby, Gordon Shaeffer, William P. Collins, Frank Shults, William Whittam, Alfred Smith. Opening date, Chicago, Aug. 29.

JANIS, ELSIE, IN THE FAIR CO-ED.—Charles Dillingham, proprietor. Elsie Janis, Arthur Stanford, Sydney Jarvis, Edgar Halstead, H. David Todd, Gilbert Douglas, James Reaney, Harry Wood, Harry Depp, Leavitt James, Stuart Belknap, Inez Bauer, Althea Francis, Marion Mills, Elsie Steele, and chorus.

MOORE, VICTOR, IN THE TALK OF NEW YORK.—Cohan and Harris, proprietors; L. J. Vion, manager; George E. Gill, business-manager; Dave Superior, advance agent; Phil Dillon, carpenter; Arthur V. Gibson, stage-manager; J. Albert Browne, musical director; Patty Crane, properties; Mrs. Richards, wardrobe mistress. John Conroy, Jo Smith Marba, George O'Donnell, Emma Littlefield, William A. Williams, May Phelps, Victor Moore, Charlotte Lambert, Charlotte Gray, Ethel Hamlin, Dell Irish, Edward Yeager, Charles Mack, Louise Brackett, Marion Finlay, Maurice Elliott, George Thomas, Al. McGarry, Edward Nichols, Arthur J. Thornton, Abe Rosenthal, Arthur V. Gibson, Jessie Golden, Beatrice Stewart, Bessie Winfield, Margaret Conyee, Edith Edmonston, Madelyn Fisher, Lottie Frank, Edna Kerr, Marie Land, Rosella Vion, Eleanore Rose, Louise Carter, Howard Gibson, Frank Grimmer, Billy Irish, Dick Morgan, Vic Newman, Harry Ward, Frank Wells.

MORRIS, JOE, IN TOO MANY WIVES.—Mittenthal Brothers' Amusement Company, Inc., proprietors; Howard Powers, manager; Al. E. Brandt, business-manager; James McCormack, stage director; Ernest Vinal, musical director; William Lowther, master machinist; Walter Inman, electrician; Louise Von Gruben, wardrobe mistress. Joe Morris, James McCormack, Andrew Lewis, Maurice Holden, Harry Lisle, Eleanor Irving, Lillian De Lesque, Ray Myers, Imogene Bennett, Maude Beaumont, Emma Orner, Bessie Earl, Frisco Devere, Florence Gillespie, Ellen Gillis, Irene Samsel, May Crawford, Rose Weston, Helen Norton, Adele De Wolfe, Frances Guilfoyle, Bessie Andrus, Dixie Newcomb, Virgie Davis, Agnes Walker, Mabel Harriman, Allen Parke, C. P. Waters, P. P. Lynch, Max Fern, James Vanderslyn, Walter Fiske, Jack Morton, Charles Lansing.

QUEEN OF THE MOULIN ROUGE, THE.—Queen of the Moulin Rouge Co., Inc., proprietors; Thomas W. Ryley, manager; Arthur Weld, musical director. Berta Mills, Joseph Santley, Dick Temple, Phil H. Ryley, E. Mulkay Mulcahy, Sabery Dorsell, Regina Connelly, Martha Dean, Marie Leonard, May Bower, Ralph Patterson, Charles Compton, A. Allen Campbell, Harry Humphreys, T. De Vassey, Billy Faye, Marie A. Baker, Alice Losar, Marion Whitman, Elsie Elwood, Alberta Davis, Freda Braun, Ada Holt, Madge Quest, Mabel Franklin, Mildred Cooke, Elfie White, Anna Kranser, Odette Auber, Hazel Mooney, Arthur Morrison, Charles Willcox, Mlle. Corio, Mons. Molasso.

ROBINSON OPERA.—C. L. Robinson, proprietor and manager. Frank D. Nelson, John O'Donnell, Jack Leslie, Edward Beck, George Le Roy, Lucia Nola, Ardis Allworth, Essie Barton, Teddie McCann, and chorus.

SHEEHAN, JOSEPH F., OPERA.—Joseph F. Sheehan, proprietor; Edward M. Beck, general manager; William J. Jorgenson, stage director; Clarence West, musical director; Frank Cox, scenic artist. Joseph F. Sheehan, Henry Taylor, Frank A. Preisch, John Scanlon, W. J. Jorgenson, George Crampton, Charles O'Malley, Lee Randolph, Julia Hume, Christine Durfus, Annabel Caldwell, Louise Le Baron, and chorus.

VAN STUDDIFORD, GRACE, IN THE GOLDEN BUTTERFLY.—Joseph M. Weber, proprietor; Harry C. Middleton, manager; George Francis Beard, business-manager. Cecelia Novasio, Harry Macdonough, Grace Van Studdiford, Frank Benor, George Edwards, George Lyons, Walter Jenkins, Robert Wessells, R. D. Latsch, Carl Hayden, Elfriede Wegner, Thomas Van, Charlotte Leslay, Lenora Novasio, Louise Garrett, Florence Neilson, Miss Paulson, Hilda Miester, Solome Samane, H. P. Woodley, William Meyers, John Carroll, George Wessells, Louis London, Charles Purcell, Hazel Kirke.

STOCK.

ACADEMY (Scranton, Pa.).—C. L. Durban, manager; J. H. Doyle, stage director. Harry Fenwick, Walter Richardson, J. H. Doyle, Edward Van Sloan, Frank Beamish, Forrest Seabury, William Blair, James Dempsey, L. B. Henderson, Edward Strong, John Gibney, William R. Steen, Louis Kuklewicz, Robert Albert, Olive Eaton, Rita Knight, Effie Darling, Margaret Siegel, Myra Dean, Grace Holland.

WOLFE STOCK (Wichita, Kan.).—J. A. Wolfe, manager; Fred B. Pickrel, treasurer; Leo C. Bryant, musical director. Louis Dean, W. E. La Rose, Herbert Dobbins, Barrow La Paige, James M. Waters, Frank C. Meyers, Robert E Johnson, Grace Huff Wolfe, Jane Morgan, Hazel Stone, Lizzie Johnson, Frances Valley.

REPERTOIRE.

BLANDEN STOCK.—Leander Blanden, proprietor. Leander Blanden, Earl Ritchie, Cecil B. Summers, J. Clare Golden, Louis Green, Fred Ardith, Allen Elliott, William Jones, E. J. Comans, Howard Johnston, A. Burs Israel, J. Henry Allen, Mortimer Mansfield, Elizabeth Gillespie, Clara Richardson, Clara Maslin, Pearl Summers, Mina Branscomb, Ruth Vann, Genevieve Garland.

MINNELLI BROTHERS.—Minelli Brothers, proprietors. Mina Grennell, Theadore A. Douce, Dick Carvel, Robert G. Payton, Alan Stanchfield, Edward Foley, Frank West, Gertrude Hamilton, Catherine Bond.

NORTH BROTHERS STOCK (Northern).—North Brothers, proprietors; D. H. Haderman, musical director. J. G. Stutzmann, Orval Spurrier, Ed Belville, M. Ingraham, A. M. Keller, E. A. McNutt, Heisty Varin, Rose Winchester, Bonith Leslie, Aggie Hite, Kathryn Van Ease, Mildred Haderman, Jennie Haderman, Lillian Meanseau, Ruth Auracher, Helen Anderson, Ed Wort.

NORTH BROTHERS STOCK (Southern).—C. C. North and Frank C. Carter, proprietors; A. S. Lewis, business-manager; Bertram Miller, stage director; Charles Henderson, stage-manager; Antonio Biehl, musical director; Charles H. Doxsee, scenic artist. Edwin Bailey, J. B. Scott, Frank C. Carter, Lloyd Sabine, Bertram Miller, A. S. Lewis, J. C. Marlowe, James A. Park, Charles Henderson, Fern Marlowe, Alice Lovelace, Jessica Parker, Lulo Berlin, Grace Lockwood.

Correspondence

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.): David Warfield in The Music Master 11, 12; excellent, to crowded houses. Louis James in Henry VIII. 13, 14; was appreciated by large business. The Climax 15, 16; was well played by a good co.; business excellent. Joseph and William W. Jefferson in The Henrietta 18, 19. Brewster's Millions 22, 23.—BIJOU (M. L. Semon, mgr.): Joe Morris in Too Many Wives 11-16 pleased good business. St. Elmo 18-23.—VIRGINIA (R. B. Kelly, mgr.): Mabel Paige and co. in Raffles 11-16; good play and business; same co. in Why Women Sin 18-23.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): A Gentleman from Mississippi, with Hans Robert and Robert Fischer in the title-roles, 14; excellent co.; delighted a very large audience. Al. G. Field Minstrels 15, 16; good, to capacity houses. Louis James in Henry VIII. 19; good co., to fair business. Harry Beresford in Who's Your Friend? 22. David Warfield in The Music Master 23.

SELMA.—ACADEMY (William Wilby, mgr.): Devil's Auction 12; poor performance; medium business. Gentleman from Mississippi 13; excellent performance; good business. Louis James 15; fine, to a small but very appreciative audience. Al. G. Field's Minstrels 18, to capacity; had to turn people away. May Stewart 21. Joseph and William W. Jefferson 23. The Man of the Hour 26.

MONTGOMERY.—GRAND (W. A. Mattice, mgr.): The Devil's Auction 11; small business. A Gentleman from Mississippi 12 delighted fair sized audience. Al. G. Field's Minstrels 13; very satisfactory; large audience. Harry Beresford 20. David Warfield 22.

TROY.—FOLMAR'S (W. L. Davids, mgr.): May Stewart in As You Like It 18; small and pleased audience.

ARKANSAS.

TEXARKANA.—GRAND (Clarence Greenblatt, local mgr.): Hagenbeck's Circus 11; fine exhibition; big crowds. The Alaskan 12; only fair; large house. When His Wife's Away 13; disappointed light house. Cow Puncher 14; poor co. and business. Soul Kiss 18. Tempest and Sunshine 19. Tim Murphy 20. Al. Wilson 23. Stuart Set 24.

LITTLE ROCK.—CAPITAL (John P. Baird, mgr.): The Alaskan 14; fair performance and good business. Tim Murphy 15, 16 in Old Innocence, Cupid and the Dollar, and My Boy; pleased good business. Blanche Walsh 19. Al. H. Wilson 20, 21. Great Divide 25. Yorke and Adams Nov. 1.

PINE BLUFF.—ELKS' (C. E. Philpot, mgr.): Robert Dalton in When His Wife's Away 12; fair co.; light business. Tim Murphy 18. Great Divide 22. Too Many Wives Nov. 1. Yorke and Adams 2. Girl from Rector's 5. Devil's Auction 6.

FORT SMITH.—GRAND (C. A. Lick, mgr.): The Fulton Stock co., late of Lincoln, Neb., opened a season's engagement 11 in At Piney Ridge to a large and highly pleased audience; business increasing nightly. Lena Rivers 18, 19, 21-23. The Wolf 20.

HOT SPRINGS.—AUDITORIUM (J. Frank Head, mgr.): The Ways of a Woman 10; poor co.; fair business. The Traveling Salesman 12 pleased large audience. The Alaskan 13; excellent co.; good business. Blanche Walsh 18. Tim Murphy 19. Al. Wilson 22.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Fifty Miles from Boston 11, 12; fair performance to slight attendance. A Gentleman from Mississippi 14, 15; good show; medium house. Billie Burke in Love Watches, 18-20.—LIBERTY (H. W. Bishop, mgr.): Bishop's players presented The Half Breed 11-17; good production; increased attendance. Cupid, The Cow Puncher, 18-25. Shore Acres 25-31.—BROADWAY (Guy C. Smith, mgr.): Ferris Hartman and co. in The Mayor of Tokio and The Blue Moon 11-17; operas well produced; capacity houses.

FRESNO.—OPERA HOUSE (R. G. Barton, mgr.): Gentleman from Mississippi 6; was enthusiastically received by large audience. Millidge Sherwood as King Lear 12, 13; played to fair size house; good performance. The Girl Question 20. The Time, the Place and the Girl 29.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.): The Time, the Place and the Girl 12 to good house. The Honeymoon Trail 14; good co.; full house. A Knight for a Day 21.

MARYSVILLE.—THEATRE (F. C. Atkins, mgr.): James Lackaye in A Gentleman from Mississippi; excellent co.; capacity. Persse and Mason in The Singing Bandits 16.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Sousa's Band, matinee and night, 16; averaged good business; band good; also Miss Hardeman, solo violinist, but other soloists only fair. Henrietta Crosman in Sham 18 to good business; star excellent as usual, and support good; attendance would have been better had not Florence Roberts appeared here in the same attraction previously. Mrs. Leslie Carter, matinee and night, 23 in Vasta Herne. International Grand Opera co., matinee and night, 25, 26. Man of the Hour 29.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Royal Chef 20. Man of the Hour 27. Texas Nov. 2. The Soul Kiss 3. Stubborn Cinderella 9. A Gentleman from Mississippi 12. Fifty Miles from Boston 24. The Girl Question Dec. 4. The Jeffersons 8. Top o' th' World 14. Louis James 31.

LA JUNTA.—THEATRE (S. Dunkin, mgr.): Sousa and his band 15; afternoon only; fine, to small but enthusiastic audience.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Moving pictures Oct. 10-17; good to fair houses.

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CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Kitty Grey 15, 16; was most pleasing to the eye and ear from start to finish and thoroughly enjoyed by three large audiences. Victor Herbert made his initial bow 18, in orchestra, it being the first of a series of concerts to be presented by the newly organized Ward-Hunter co., and the response and applause of the large representative and critical audience were most gratifying. A Stubborn Cinderella 19, 20; delighted three audiences of generous proportion. Harry Stone was the feature of the comedy work and kept all in good humor. The co. was of good size and picturesquely costumed. De Wolf Hopper 21. The Thief 22, 23. The Woman and the Man 25. Commanding Officer 26, 27. The Name on the Door 28-30.——HARTFORD (H. H. Jennings, mgr.): The Heart of Alaska 14-16 pleased top-heavy houses. The Bachelor 18-20, in which Charles Cherry was seen at his best. He was most ably supported by Ruth Maycliffe and a competent co., which assisted most delightfully in the success. The attendance was large and appreciative. Idols 21-23. Mrs. Stuart Robson in Billy 25-27.——ITEM: Vincent Kirk, until recently corresponding editor of THE MIRROR, was a welcome caller 20. A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldredge, mgr.): Idols, a dramatisation of W. J. Locke's book by the same name, by Roy Harriman, was offered for the first time in this country 18. The play was presented with success in England for a year. The story is that of the sacrifice of a woman's good name to save her husband's best friend from prison. It is a story of paying a debt of gratitude with a woman's honor. Orlando Daly, Harry Carvill, Alex Frank, Mamie Roebuck and Honora Harris were the principals in the cast. Charles Cherry in The Bachelor 22, 23; good co. and business. Lew Fields's co. in The Jolly Bachelors 28-30.——GRAND OPERA HOUSE (J. T. Hendricks, mgr.): De Wolf Hopper in A Matinee Idol 18; very good. May Robson in The Rejuvenation of Aunt Mary 20, 21; fair business; excellent co. The Thief 21; fine audience; very good co. A Stubborn Cinderella 22, 23; immense business; fine co. The Commanding Officer 25. Minnie Victorson in This Woman and This Man 26. Elsie Janis, The Fair Co-Ed, 29, 30.——POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.): Carrie De Mar headed an excellent bill, to fine business. J. TODD.

BRIDGEPORT. — JACKSON'S (Ira W. Jackson, prop. and mgr.): Plenty of action characterized The Yankee Doodle Detective 14, and the galleries enthused. May Robson paid her third visit in The Rejuvenation of Aunt Mary 15, 16, and made additional friends by her delightful interpretation. Madame Sembrich and a coterie of music makers held sway 19 and were heartily welcomed. S. H. Dudley (the "darky Crane") was unctuous and clever in His Honor, The Barber, 20. Eight Bells, with same old box of tricks 21. De Wolf Hopper in The Matinee Idol 22. Minnie Victorson in This Woman and This Man 23. Jacob Adler in (Yiddish) Solomon Kaus 25. Harry Stone in A Stubborn Cinderella 26. Deadwood Dick's Last Shot 27. The Commanding Officer (with Isabel Irving and Robert Haines) 28. Uncle Dave Holcomb 29, 30. W. P. HOPKINS.

STAMFORD.—ALHAMBRA (Beacon Amusement Co., mgrs.): William F. Hawtrey in The Admiral Oct. 14; excellent co.; good business. Charles Cherry in The Bachelor 21.——FAMILY (Lea Herrick, mgr.): Billy the Kid 22. Grace Atwell and the Dorner Players in Divorcons 23.——ITEMS: The Alhambra, a new theatre, was dedicated 9 by William Faversham in The World and His Wife and played to capacity. Mayor Tupper also had some words of welcome for the new enterprise. During the time not occupied by dramatic attractions the Alhambra will present Photo-Festa, which will include motion pictures, travelogues and stereopticon exhibits.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Eight Bells Oct. 15 found favor with good sized audience. Yankee Doodle Detective 16 matinee and night; averaged fair business; fair co. May Robson in The Rejuvenation of Aunt Mary 18; very complete presentation; pleased good patronage. De Wolf Hopper in A Matinee Idol 19; to good returns; large and pretty chorus a prominent feature. A Stubborn Cinderella 21. Billy the Kid 23. Paid in Full 26.

NORWICH.—BROADWAY (Howard Potter, res. mgr.): A Broken Idol, with Otis Harlan, 14; pleased a crowded house. St. Elmo 16, to a small number in a satisfactory way; the co. was a fairly good one. The Traveling Salesman 19; had a good sized and appreciative audience and was given a fine performance by a well-balanced co. Rose Stahl in The Chorus Lady 20. Daniel Sully 27.

NEW LONDON.—LYCEUM (Walter T. Murphy, res. mgr.): St. Elmo 15; fair co., to small house. The Gay Hussars to two capacity houses 16; excellent co. The Fire Brigade (local) to good business. The Traveling Salesman 20 to good house. Robert Edeson in The Noble Spaniard 25. Rose Stahl in The Chorus Lady 27. Daniel Sully 28. The Woman Pays 30. Clara Turner co. Nov. 1-6.

WATERBURY.—POLI'S (Harry Parsons, mgr.): C. P. Huntley, Julia Sanderson and an excellent co. in Kitty Grey 14; filled the house with a well pleased audience. Billy the Kid 15, 16, to good business. Eight Bells 19, 20; attracted good sized audiences. This Woman and This Man 22. A Stubborn Cinderella 25. Jacob Adler 26. Elsie Janis 27. The Commanding Officer 29.

DANBURY.—TAYLOR'S OPERA HOUSE (W. E. Hamilton, mgr.): Eight Bells Oct. 18; pleased a large house. The Smart Set in His Honor the Barber 19; mediocre; small house. This Man and This Woman 20; good co; small house. May Robson in The Rejuvenation of Aunt Mary 21. The Traveling Salesman 23.

WILLIMANTIC. — LOOMER O P E R A HOUSE (John H. Gray, mgr.): St. Elmo 14; with carload of scenery and competent cast deserved more than fair house. Diamond Dick's Last Shot 22. Daniel Sully 25. This Woman and This Man 28.

PUTNAM.—BRADLEY (Kiebart and Stineburg, mgrs.): The Traveling Salesman 18; fine co. and packed house. Daniel Sully in The Matchmaker 22.

WINSTED.—OPERA HOUSE (Mills E. Norton, mgr.): Eight Bells 16; pleased a large house. This Man and This Woman 18; good performance; small house. May Robson 23.

MERIDEN.—POLI'S (William Slack, res. mgr.): A Stubborn Cinderella 18, to S. R. O., giving good satisfaction.

FLORIDA.

JACKSONVILLE.—DUVAL (W. J. Delcher, mgr.): Field's Minstrels pleased usual crowd 11. St. Elmo 12 was satisfactory, but played to small returns. Harry Beresford in Who's Your Friend? 13 was a success in every way. Benefit concert 17 for Key West sufferers; excellent. Man of the Hour 19. Devil's Auction 20. A Noble Outcast, by local players, 22.——DIXIE (J. H. Bugbee, mgr.): Ruth Raynor and her clever co. in Beware of Men 11-14 and in Other People's Money 15-23; this co. is making Dixie Theatre very popular.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Al. G. Field's Minstrels 14 to packed house. The Gentleman from Mississippi 15 to large and well pleased audience. Louis James in Henry the Eighth 18.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. De Give, mgrs.): Louis James and excellent co., assisted by Aphie James, 11 in Henry VIII. and 12 in scene from Othello, also The Jealous Wife; fine business. David Warfield and superb co. in Music Master 13-16 played to crowded houses at advanced prices. Charles B. Hanford and good co. in The American Lord and The Taming of the Shrew 17, 18 to good business. The Man of the Hour 22, 23.——LYRIC (H. L. De Give, res. mgr.): David Higgins and fair co. in Captain Clay of Missouri 11-16; fair business. Thurston, the magician, 18-23.

ALBANY.—RAWLINS (A. C. and L. E. Gortatowsky, mgrs.): The Jeffersons in The Henrietta pleased large crowd Sept. 22. St. Elmo, matinee and night, to appreciative audiences 19. The Man of the House 21. Charles B. Hanford in Taming of the Shrew 25. Strongheart Nov. 2. Paid in Full 9. Salomy Jane 12. The Lion and the Mouse 13.——ITEM: Opera House entirely renovated and business for the season good.

MACON.—GRAND (D. G. Phillips, mgr.): Brewster's Millions 12 to fair house. The Devil's Auction 14 drew topheavy audience. Harry Beresford in Who's Your Friend? 18. David Warfield in The Music Master 21. The Top o' th' World 26. Charles B. Hanford in The American Lord 27.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): St. Elmo 18, to large and appreciative audience. Lion and the Mouse Nov. 6. Paid in Full 11. Salomy Jane 15. The Climax 19. The Servant in the House 22. John Griffith co. 24. Coburn's Minstrels 29.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): Devil's Auction 16, with matinee, pleased fair houses. David Warfield in The Music Master 18 delighted S. R. O. The Lion and the Mouse 25. Married for Money 27. Paid in Full 28. Fritzi Scheff 29. Norman Hackett 30.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): Brewster's Millions 14; good, to fair business. Coburn's Minstrels 22.——UNDER CANVAS: Griffith Hypnotic Comedy co. 18-23; good, to excellent business.

ATHENS.—COLONIAL (A. J. Palmer, res. mgr.): Brewster's Millions pleased good audience 13. Coburn's Minstrels to fair house 15. Charles B. Hanford 20. Norman Hackett Nov. 2. Strongheart 4. The Show Girl 9.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): Oct. 11 to 16 State Fair Week; ideal May weather and more people in Boise than ever before. Italian Grand Opera 11; opened with Carmen; pleased big house; receipts $1,200; 12 Camille, $800.——The Cat and Fiddle 13; splendid co. and production; pleased an enthusiastic crowd that nearly loosened the shingles on the roof. A yard and a half of grand opera by the El More Sisters beat the Italians out of sight; house of 1,400 seats, from basement to gridiron, receipts 13, $1,111.70, 14 $1,020. Corianton 15-16; splendid production; good co.; fine scenery well staged; appreciated by small house. Curtis Stock 18. South Side Broadway 28-29. Y. M. C. A. 30. Chauncey Olcott 7. The Spoilers 9-10. Y. M. C. A. 26-27.——TURNER: Marlow Stock co. in The Stranger past week has been a paying proposition. Riverside Park drew immense crowds nightly 11-16. Siege of Jericho, spectacular drama, fireworks splendid. Orpheum, Box, Lyric and Star all packed during the week.——ITEMS: Fine harness and running races, autos, five miles 6.20; more than double floor space added; house built of straw great curiosity. Filled with pumpkins and squash, 100 lb. each; potatoes 50-100 barrels, apples, peaches, pears, prunes and grapes can't be excelled; gates open to-day 17 for visitors to display department; pools and bars barred from the grounds.

ILLINOIS.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Daniel Boone on the Trail 13; fair business. Jane Eyre 15; fair business; pleased. Way Down East 16; two large houses; usual hit. Renfrows Stock co. 17-24; bills include Dr. Jekyll and Mr. Hyde, The Great Milky Way, A Fight for a Million, The Green Eyed Monster, The Girl and the Outlaw, The Judge and the Girl, The Three Musketeers, Parsifal, The Woman Who Dared, In the Tiger's Den, Way Down East (return) 24. Walter Damrosch Symphony Orchestra 27.——ITEM: W. M. Sauvage, George Sauvage and Charles Seibold have purchased a lot 80 x 120 feet in the downtown business portion and it is reported that an up-to-date amusement house will be erected thereon at an early date. W. M. Sauvage is the manager of the Temple and Lyric theatres and when interviewed by THE MIRROR correspondent stated that "while it is our intention to use this site for amusement purposes, definite plans have not yet been formulated." $12,000 was the price paid for the site.

SPRINGFIELD.—CHATTERTON (Chester H. Rice, res. mgr.): Wizard of Wiseland 10; good co. and business. The Gay Morning Glories 12; fair co. and business. The Girl from the U. S. A. 17 pleased large house. Man of the Hour 20. Lew Dockstader 23, 24. Girls 25.——MAJESTIC (C. H. Rumsey, res. mgr.): The Right of Way 10-13; fair co. and business. The Merry Widow 14; excellent co., and S. R. O. Broadway After Dark 15, 16, pleased two good houses. The Cowboy Girl 17-20 opened to good business. Southern Girl 21-23. A Gambler of the West 24-27. Graustark 28-30. On the Suwanee River 31-Nov. 3.

PEORIA.—GRAND (S. B. Harrington, res. mgr.): The Man from Home 15, 16; good business. The Pagoda 17; excellent; good house. Marie Cahill in The Boys and Betty 18; fashionable audience; pleased. The Pagoda (return) 19; medium business. Lew Dockstader's Minstrels 22. Just A Woman's Way 24. The Golden Girl 25.——MAJESTIC (Henry Sandmeyer, res. mgr.): The Right of Way 14-16; strong co.; good business. Under Southern Skies 17-20; solid houses; fine co. The Cowboy Girl 21-23. Stephaine Longfellow in In the Bishop's Carriage 25.——ITEM: Miss Mooney, with Marie Cahill, is former Peoria girl.

ROCKFORD.—GRAND (George C. Sackett, mgr.): In Panama 11; good house. The Beggar Prince Opera co. 12 pleased good house. The Minister's Daughters 13; fair house. Three Weeks 14; small house. Gay New York Burlesquers 15; good house. George Sidney in The Joy Rider 16; good house.——MAJESTIC (George C. Sackett, mgr.): In the Bishop's Carriage 15, to good house. Sherman Stock co. will occupy the house for a season's engagement, playing at popular prices.

DECATUR.—POWERS' GRAND OPERA HOUSE (Thomas Ronan, mgr.): The Heart of An Indian canceled. The Merry Widow had a fair audience and pleased immensely. The Girl from the U. S. A. had a fair house. Married in Haste 22. Grace Van Studdiford in The Golden Butterfly 23.——ITEM: Joseph F. Sheehan co. in Carmen canceled, after Shuberts decided to discontinue coming to the Powers. There is little doubt that a theatre will be built here to accommodate the Shubert plays.

WAUKEGAN.—SCHWARTZ (John Wingfield, mgr.): Three Weeks Oct. 11; very good; business light. Gay Broadway 16; fine co. and business. The Girl Question 17; pleased large audience. Hickman-Bessey co. 18-24; playing to capacity in The Sweetest Girl of All, St. Elmo, Bonnie Annie Laurie, Daughter of the Ghetto, A Parisian Romance, A Petition, A Human Slave, The Wolf 26.

AURORA.—GRAND (Charles Lamb, res. mgr.): Beggar Prince Comic Opera co. 11; good co.; to fair business. In Panama 13; good co., to medium business. The Minister's Daughter 17; two performances; pleased good business. The District Leader 18. Jefferson De Angelis in The Beauty Spot 20. The Golden Girl 22. Three Weeks 23. The Callahan Vaudeville co. 24. The Flints 25-30.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl, mgr.): Donald Robertson in The Art of Life 11; good co.; fair and well pleased crowd. George M. Cohan's Little Johnny Jones 13 to a good house. Henry Woodruff in The Prince of To-Night 14; good co. and a well pleased audience. Gay Morning Glories 15 to a packed house. Merry Widow 18. Columbian Burlesquers 19.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): Bunco in Arizona 10; fair, to fair returns. Prince of To-night 11; splendid; capacity. The Minister's Daughters 12; fair, to poor house. In Panama 14; good, to fair returns. The Joy Rider 15; good, to good house. The District Leader 17; good, to good house. Callahan's Troubadours 18-20. Jefferson De Angelis in The Beauty Spot 21. Sheehan Opera co. 22.

MARSHALL. — PYTHIAN (Victor Janney, mgr.): The Wright-Huntington Players in When We Were Twenty-one 15; splendid co., to fair house, owing to other local attractions. On a return date will play to S. R. O. Wizard of Wiseland 19; good co., to good house. The Girl from the U. S. A. 27. Time, Place and the Girl Nov. 27.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): The Minister's Daughters 16; fair business; play did not please and co. disbanded at the next stand, Aurora, Ill. Girls 20. The Golden Girl 21. The Wolf, Dockstader's Minstrels, Sheahan Opera co. and Ward and Vokes will follow.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Morris All-Star Vaudeville co. Oct 11-17 (except 13) drew fairly good attendance; good bill. Jane Eyre 13; pleased good business. Just a Woman's Way 17; big business; good satisfaction. The Man from Home 23-24. Jeff De Angelis 30.

PONTIAC.—OPERA HOUSE (M. M. Folks, mgr.): W. B. Patton in The Blockhead 5, to S. R. O. Bunco in Arizona 14; fair, to fair house. The Heiress 23. The Arrival of Kitty 27. Donald Robertson in The Art of Life Nov. 5.

BLOOMINGTON.—COLISEUM (F. M. Raleigh, mgr.): Bunco in Arizona 18; fair co. and business. Hutton-Bailey Stock co. 19-23 opened to very good business; co. pleased. Plays: Honor and Love, Mystery of Chinatown, American Girl, Lena Rivers, and Tempest and Sunshine.

STREATOR.—PLUMB OPERA HOUSE (J. F. Williams, mgr.): The Minister's Daughters 11; good business; pleased. The Man from Home 13; fair attendance; strong performance. Prince of To-night 15; capacity; highly delighted audience. Joseph Callahan's Troubadours in vaudeville 16, 17; good attendance; satisfaction.

MT. CARMEL.—NEW COWLING (Harry T. Martin, mgr.): Guy Stock co. 4-9; fair co.; good business. The Five Sedgewicks 11-16; good, to fair returns. Sherman Stock co. 18-23. Advanced vaudeville 25-30.

JACKSONVILLE.—OPERA HOUSE (L. P. Anderson, mgr.): Burleigh Cash Stock co. in Monte Cristo 15; good co.; good crowd. The Scapegoat 16; good co. and house. The Man from Home 21; overflow house; excellent co. Damrosch with his New York Symphony Orchestra 23; all seats sold before doors opened.

EAST ST. LOUIS.—BROADWAY (J. P. Barrett, mgr.): Montana Limited 17-30; good co.; fair business. Columbian Burlesquers 21-23. Married in Haste 24-27. Just a Woman's Way 31-Nov. 3. Graustark 4-6. In Wyoming 7-9.

OTTAWA.—THEATRE (M. Duffy, mgr.): The Man from Home Oct. 12; pleased full house. The Prince of To-night played to capacity 16. Girls played return date 19 and pleased good house.

URBANA.—OPERA HOUSE (J. Earl Moor, mgr.): Sherman Opera co. 19-20 Bohemian Girl, Il Trovatore and Carmen. The first named play given at a matinee by request. Lew Dockstader Minstrels 28. Girls 28.

LA SALLE.—OPERA HOUSE (E. C. Zimmermann, mgr.): The Man from Home did big business and gave fine performance 14. A Prince of To-night 17 to S. R. O., and good general satisfaction. The Golden Girl 24.

EDWARDSVILLE.—WILDEY (A. G. Tuxhorn, mgr.): Daniel Boone on the Trail 14; good co.; capacity house. Jane Eyre 16; good co. and business.

MATTOON.—MAJESTIC (W. M. Brown, mgr.): Donald Robertson in The Art of Life 15; delighted small house. Meadow Brook Farm 14 released fair house.

GREENUP. — EWART (A. W. Button, mgr.): Cry Baby 16 to big business; very bad. Tempest and Sunshine 22. Girl from the U. S. A. 28. My Boy Jack Nov. 4.

INDIANA.

MARION.—INDIANA (S. W. Pickering, bus.-mgr.): Henry E. Dixey in Mary Jane's Pa 18 delighted a large and appreciative audience. Thorns and Orange Blossoms 14 was well received by a fair sized house. Black Crook, Jr., Burlesque 15 and Gay Morning Glories Burlesque 16 brought out large male audiences. Grace Van Studdiford in The Golden Butterfly 21. Henry W. Savage's original Merry Widow co. 23. Frivolous Bonnie 25. A Hired Girl 27.——GRAND (S. W. Pickering, bus.-mgr.): The Orpheum Stock co. 18-23 opened with The Garrison Girl to large and pleased patronage. Other plays: The Parish Priest, A Quaker Tragedy, A Soldier of the Empire, Sherlock Holmes, and The Mouth of the Cannon. Cook's Imperial Stock co. 25-30.——ITEMS: The new Dryfus Theatre was opened at Lafayette by Henry W. Savage's Merry Widow 12 to an immense audience. Will J. Davis, manager of the Illinois of Chicago, and George Ade, the playwright, were box guests of Leopold Dryfus, owner of the theatre, while Harry G. Sommers, lessee, had a number of theatrical people, among whom was S. W. Pickering of the Indiana and Grand, as his guests. The new theatre is complete in every detail.——The advance sale for Grace Van Studdiford, which opened 10 at 10 a.m., broke all records, every available seat being sold in two hours. A special train carrying one hundred people will come from Miss Van Studdiford's old home, North Manchester.

SOUTH BEND.—OLIVER OPERA HOUSE (H. C. Judge, bus.-mgr.): Maxwell Hall Stock co. 11-16 to good business; two performances daily. Plays presented: A Daughter of the People, The Scout's Revenge, Her Great Secret, A Deserted Bride, The Fatal Coin, East Lynne, A Society Actress, and Shipwrecked. The Road Up the Mountain 18. The Right of Way 19. Primrose Minstrel co. 21. J. K. Hackett in Samson 22. The Traveling Salesman 23.——AUDITORIUM (H. C. Judge, bus. mgr.): Queen of the Moulin Rouge 11; good performance, to large house. The Girl That's All the Candy 12; fair, to fair business. Henry E. Dixey and good co. in Mary Jane's Pa 14 delighted large house; splendid play; well presented. Maclyn Arbuckle in The Circus Man gave excellent satisfaction 15; business good; large and competent cast. Cohan and Harris' Minstrels 16 entertained well; large house. Madame Johanna Gadski (concert) 18; sang well, to fine house.——INDIANA (Thomas Moss, mgr.): Thelma 10-16. A Square Deal 18-23; business good.——ITEM: Harry G. Sommers, lessee of the Oliver and Auditorium, was here 11.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, lessee): Time, Place and the Girl 17; packed house; very good. Alaskan 18; business fair; bad weather. Wright-Huntington Players 19. The Traveling Salesman 20; business S. R. O. Merry Widow 21. Martin's Uncle Tom's Cabin 22, 23. Wright-Huntington Players in Nat Goodwin's The Cowboy and the Lady 24. J. E. Dodson in The House Next Door 25. Otis Skinner 26 canceled on account of change of route.——ITEM: Wright-Huntington Stock co. is certainly pleasing and getting the business.——COLISEUM (Harry Bronson, mgr.): Jolly Show Girls 17; business good; co. fair. Sheehan Opera co. gave three good performances 15, 16; Il Trovatore, Bohemian Girl, and Carmen; business poor. Moulin Rouge Girls 24.

LOGANSPORT.—NELSON (E. F. Maxwell, mgr.): Her Dark Marriage Morn 18; fair co. to fair business. Doolittle and Jones in Life on the One-Night Stands 19 to large crowd. Frivolous Bonnie 20 to fair business. The Blue Mouse 21. The Traveling Salesman 22. Fred Smyth has severed connection with the Nelson and E. F. Maxwell, of the Maxwell-Hall Stock co., has assumed the management.——BROADWAY (E. D. Sipe, mgr.): Carl W. Cook Stock co. 18-23 present the following bills: Rip Van Winkle, The Showman's Daughter, The Great Diamond Robbery, Ranch 7-11. Slaves of Russia, The Heart of Tennessee, Lost Paradise, The Hour Before Dawn.

FORT WAYNE. — MAJESTIC (Rice and Stair, mgrs.): The Night of the Fourth 9 pleased house. Our Own Stock co., playing Three of Us 10, 11, and 13, 14; excellent performances, to big houses. Queen of the Moulin Rouge 12; good business. George Evans with his minstrels 15; big house; pleased. Buster Brown 16, with matinee; good business. The American Idea 17; packed house. Out of the Fold by Our Own Stock Co., 18, to pleased packed house. The New Alaskan 21. Golden Butterfly 22. The Kissing Girl 23. Return engagement of The Merry Widow 27.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris, mgr.): Vanda Enos 16, matinee and night, pleased good houses. Jackson-Webb Musical Comedy co. 18-23 opened with The Boys from College to S. R. O.; followed with The Egyptian Girl, The Racket, Pan's Boy, Mild Man's Friend, and The Maid and the Mummy. Calahan Dramatic co. 25-27. Metropolitan Burlesquers 29. Jane Eyre 30. Buster Brown Nov. 4. Polly of the Circus 10. William Owen in Shakespearean repertoire 11-13.

HAMMOND.—TOWLES OPERA HOUSE (R. C. Emery, res. mgr.): Hickman-Bessey co. 11-16; business good; very good co. Plays given: The Sweetest Girl of All, St. Elmo, The Girl of the Ghetto, Human Slaves, and Alice in Wonderland. Girls 18. Gay Morning Glories 20. A Hired Girl 24. Callahan's Troubadours 21-23. Mandy Green 25. The Girl That's All the Candy 27. The Montana Limited 31.

RICHMOND.—THE GENNETT (Harry G. Sommers, mgr.): Orpheum Stock co. Oct. 11-16; excellent co.; good business. Plays: A Soldier of the Empire, A Parish Priest, The Garrison Girl, The Quaker Tragedy, Sherlock Holmes or the Sign of the Four and The Mouth of the Cannon.——PHILLIPS (O. G. Murray, mgr.): Dark 11-16. The Duncan Hypnotic Comedy co. to come.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker, mgr.): In Panama 15 pleased a fair audience. As the Sun Went Down 17; poor house; good co. Prince of To-Night 19; drew good house, pleasing all. The Girl That's all the Candy 24. Her Dark Marriage Morn 25.

LAFAYETTE.—NEW DRYFUS (Carr P. Long, mgr.): Cohan and Harris' Minstrels 14 to capacity house. The Alaskan 19. Traveling Salesman 21. The Girl That's All the Candy 23.——VICTORIA (James A. Erwin, mgr.): Her Dark Marriage Morn 14 to fair house. The Blue Mouse 20.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Hidden Hand 9; fair co. and business. Our Own Stock co. 13 pleased fair house. A Country Kid 15; poor co., to light business. William Owen in As You Like It 19; advance sales good. Thorns and Orange Blossoms 28.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Majestic Stock co. 7 in The Other Girl; S. R. O. The Marguerite Smith co. 12 (Lecture Course); packed house. Buster Brown 15; excellent co., to good business. As You Like It 19. Out of the Fold 22. Frivolous Bonnie 29.

HUNTINGTON.—THEATRE (H. E. Rosbrough, mgr.): Blue Mouse 18; good co. and business. Our Own Stock co. 23. A Hired Girl 26. American Minstrels 30. The Girl Question Nov. 15. The Time, the Place and the Girl 22. Majestic Stock co. 23-27.

KENDALLVILLE.—OPERA HOUSE (A. M. Boyer, prop. and mgr.): Buster Brown 4;

bigger and better than ever, to packed house. Coming: William Owen in As You Like It 21. Cambrian National Glee Singers Nov. 1. Jno. Vogel Minstrels 4.

MADISON.—OPERA HOUSE (E. J. Matthews, mgr.): Paid in Full 22; big advance sale. Culhane's Comedians 25-30. Buster Brown Nov. 1. French Folly Extravaganza co. 4. Jackson-Webb Musical Comedy co. 8-13.

WABASH.—EAGLES' (C. A. Holden, mgr.): Road Up the Mountain 11; passable attraction and business. Thorns and Orange Blossoms 12; fair attraction and business. Black Crook, Jr., 16; poor attraction and good business.

ANDERSON.—OPERA HOUSE (J. E. Hennings, mgr.): Martin's U. T. C. 16; big business, matinee and night. The Traveling Salesman 19 gave excellent satisfaction to S. R. O.; this is the banner house of the season. Paid in Full 20, matinee and night, pleased good house.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton, mgr.): Bailey and Austin 13 in The Top o' th' World pleased fair business. St. Elmo 16 pleased better house. The Alaskan 17 and matinee drew good houses. The Servant in the House 18. 19 gave splendid performances to light houses. A Dry Town 24.

LINTON.—GRAND (Turner and Brenning, mgrs.): The Fiddler and the Girl 19; good co. and house. The Gingerbread Man 21; good advance sale.——ITEM: The new management has adopted the plan of moving pictures when the house is not otherwise taken.

VALPARAISO. — MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): William Owen in As You Like It 18. Powell and Cohen in musical repertoire 28-30. The Pagoda 28. Girls 30.

FRANKFORT.—RIANN (Langebrake and Hufford, mgrs.): Frivolous Bonnie 16; poor business. The Guy Stock co. 25-30. Polly of the Circus Nov. 1. Tempest and Sunshine 15. The Girl Question 19.

MUNCIE.—OPERA HOUSE (H. R. Wysor, mgr.): Mary Jane's Pa 12 delighted full house. Thorns and Orange Blossoms 16 pleased good business.

ROCHESTER.—ACADEMY (Turp Davidson, mgr.): A Country Kid 16; large house; co. good. Myrtle Hebard and co. in Frivolous Bonnie pleased a large sized house 18.

ELWOOD.—GRAND (J. A. Kramer, mgr.): Beverly of Granstark 11; excellent attraction; good attendance. Frivolous Bonnie 14; fair. Her Dark Marriage Morn 16; good business.

CONNERSVILLE.—AUDITORIUM (F. E. Kebl, mgr.): McLain Stock co. opened to a capacity house and pleased with Traveling Salesman 26.

NOBLESVILLE. — GRAND (L. Wild, mgr.): Thorns and Orange Blossoms 21.

IOWA.

ALGONA.—OPERA HOUSE (Roscoe Call, mgr.): Lacey Musical Comedy co. Oct 4-8 in The Sweetest Girl in Town, Hello, Bill, and The Broadway Girl; fair satisfaction. The Man on the Box 13 to pleased audience. William MacCauley in The Little Homestead 19; greatly pleased. Weatherwax Brothers' Male Quartette 20. The Girl from the U. S. A. 1. W. B. Patton in The Blockhead 11. Chic Perkins 16-17. House of a Thousand Candles 19.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): In the Bishop's Carriage 12 pleased good house. Babes in Toyland, matinee and night, 16; good, to full houses. Marie Cahill in The Boys and Betty 20. The College Boy 22.——PEOPLE'S (V. Hugo, bus.-mgr.): Trousdale Brothers' Stock co. in General Faulkner's Daughter 11-16 to good business. Faust 18-23.

CLINTON.—THEATRE (C. E. Dixon, mgr.): In the Bishop's Carriage 13; deserved better business. Three Weeks 16; interested fair business. Babes in Toyland 17 drew and pleased two good houses. Oster's Lady Minstrels 22. Kryl Concert co. 23. Porter J. White in Faust 24. In Wyoming 29. Mrs. Leslie Carter 30. The Girl at the Helm 21.

DUBUQUE.—GRAND (William L. Bradley, mgr.): In the Bishop's Carriage 16; fair co.; good house. The Beggar Prince 16; drew two large audiences. Babes in Toyland 18; fair business. My Dixie Girl 22. Faust 23. A Pair of Kids 30. North Brothers co. 1-6. Cohan and Harris Minstrels 4. Prince Chap 8. The Great Divide 12. Panama in Arizona 13.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co., mgrs.): The Pagoda 14; fair business and poor attraction. The College Boy 16; fair business. The District Leader 20. Three Weeks 21. The Blockhead 22. Howe's pictures 23. The Man from Home 29. Jefferson De Angelis, with The Beauty Spot, 28.

FORT MADISON.—GRAND (W. Ehinger, mgr.): The College Boy 17 to fair house. W. B. Patton in The Blockhead 21. The Great John Ganton 24. The Man from Home 25. Ladie Minstrels 30. Moving pictures on off nights.

SPENCER. — OPERA HOUSE (Franklin Floets, mgr.): Governor Hoch 18; good. What Would You Do? 20 canceled. Old Arkansaw 23. Ralph Rizzo 26 canceled. Girl from the U. S. A. Nov 3

PERRY.—OPERA HOUSE (A. W. Walton, mgr.): The Irish Senator 16 drew a fair house. The Other Girl; good business; fair co. Morgan Stock co. 19-23; packed houses. Jesse James 30.

WATERLOO.—SYNDICATE (A. J. Rushy, mgr.): In Wyoming 13 pleased fair business. The Little Homestead 16; good business. The Man on the Box 18 pleased full house. Heiney Schmidt 23. Vaudeville 25-30.

NEWTON.—OPERA HOUSE (Sam Lister, mgr.): The Man on the Box Oct. 13 delighted crowded house. The College Boy 15 failed to please fair house. The Fighting Parson 20.

EAGLE GROVE. — ARMORY OPERA HOUSE (W. F. Insel, mgr.): In Wyoming 12. Royal Slave 15 pleased largest business this season.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): The Girl at the Helm 7 greatly pleased good business. Morey Stock co. 11-16; good co., to usual good business. The Red Mill 21. A Stubborn Cinderella 22. Ada Meade co. in Jack and Jill 26. Matinee Girl co. 28-30. The Minister's Daughter Nov. 2. Royal Chef 9. Lyman H. Howe's pictures 11. The Gay Musician 17. Johnny Jones 19. House of a Thousand Candles 20. Cameron Opera co. 25-27. The Time, the Place and the Girl 30.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): Henrietta Crosman in Sham Oct. 20. Columbia Fete (week 21-22. Jack and Jill 25.——AUDITORIUM (J. A. Wolfe, mgr.): Richard Carle in Mary's Lamb 18; excellent to capacity. Wolfe Stock co. in Leah Kleschna 19-22. The Red Mill 23.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE (Merritt Jeffries, mgr.): Human Game 15 (local); music by orchestra kept people from going home. Jack and Jill 22.——ITEM: This house has open dates for good attractions.

HUTCHINSON.—HOME (W. A. Lee, mgr.): Hinshaw's Grand Opera co. 11; fine co.; pleased good house. Sousa and his band 14; entire satisfaction; S. R. O.

FORT SCOTT.—DAVIDSON (Harry C. Erulch, mgr.): Hope Wallace had only fair business 11-16. The Blue Mouse 26. Henrietta Crosman Nov. 4. Montana 15.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): Sousa's Band 12 gave an excellent concert to fair business. Girls 19. Henrietta Crosman in Sham 22.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie, mgr.): The Wolf 22. Billy Allen's Musical Comedy co. 27, 28.

ANTHONY.—GRAND (R. R. Beam, mgr.): The Wolf 13 to good house, and pleased immensely. Blue Mouse Nov. 4. Royal Chef 16.

KENTUCKY.

PADUCAH.—THE KENTUCKY (Carney and Goodman, mgrs.): Florence Gear in Fluffy Ruffles 11 delighted fine patronage; production first-class, and talented star established herself a local favorite. 'Way Down East 12; presented by good co. to light business. Kidnapped for a Million 15; poor performance to good business. Beulah Poynter 25. Cushman Musical co. 25-30. The Golden Girl Nov. 5. Wizard of Wiseland 6. The Bar Sinister 8. Louis James co. 10. Devil's Auction 11. May Stewart 13.

HENDERSON.—PARK (J. Dee Collins, mgr.): Chimes of Normandy 19, under direction of H. E. Von Tobel and Tom Colmesnell, by local talent was unqualified success; S. R. O. delighted. Yankee Doodle Detective 23. S. Miller Kent in A Dry Town 25. The Bar Sinister 3. Louis James, matinee and night, 6. Henry VIII. and The Jealous Wife. Meadowbrook Farm 8. Wizard of Wiseland 11. Devil's Auction 13. County Sheriff 15.——ITEM: Chimes of Normandy will go to Owensboro, Morganfield, Sturgis and other neighboring cities.

OWENSBORO. — GRAND (Pedley and Burch, mgrs.): 'Way Down East 13; highly pleased audience; good business. The cast was an excellent one. Blanche Shirley as Anna Moore was admirable. Well staged and the scenic effects good. Joseph F. Sheehan Opera co. drew a large audience 14 and gave a fine entertainment. The College Boy to poor business 16, matinee and night. The Toy Shop, local, 29.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Al. Wilson in Mets in Ireland 12, 13; fair business. Vaughn Glaser in St. Elmo 14; light business. Top o' th' World 15, 16; best of satisfaction; big business. Yankee Doodle Detective 18; light business. Great Divide 19; good, to good business.——AUDITORIUM: Ezra Kendall 19; good satisfaction, to light business.

FRANKFORT.—CAPITOL (J. M. Perkins, mgr.): Joseph F. Sheehan Opera co. in Carmen 13 delighted a fair house. Ezra Kendall 20.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (J. L. White, mgr.): The Alaskan co. 10; fair; business good. Yorke and Adams 12; good co. and business. The World and a Woman 18. Adelaide Thurston 23. Robert Dalton 27. Missouri Girl 31.

OPELOUSAS.—SANDOZ OPERA HOUSE (T. E. Price and Son, mgrs.): The World and a Woman 17; good; fair business. When His Wife's Away 25.

PLAQUEMINE.—HOPE OPERA HOUSE (Lionel Delacroix, mgr.): The World and the Woman 12, to fair house. When His Wife's Away 19.

JENNINGS.—THEATRE ARDENNES (W. O. Ligon, mgr.): Yorke and Adams in Africs 11; attendance fair; pleased.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Burgomaster closed 13, and well pleased two fairly good audiences. The White Squaw 15, 16; presented by an excellent co.; highly pleased three small audiences and deserved much better patronage. The Thief 23. Servant in the House Nov. 1-3. Candy Shop 5. William Collier 8.

ROCKLAND.—FARWELL OPERA HOUSE (Abraham's Amusement Co., mgrs.): The Third Degree 13; well staged and produced by an excellent co.; George Sumner as Richard Brewster and Marion Kerby as Annie Jeffries deserve mention for excellent work; delighted large house. White Squaw 21. The Thief 26.

BRUNSWICK.—TOWN HALL (H. J. Given, agent): Lovell's Concert co. 13, 14; excellent co. and large houses. G. A. R. Dramatic co. (local) 21.——PICTURELAND (Hindoo Sam, mgr.): Merry Maidens co. 11-16; good co.; packed houses. Minstrel Mal's co. 18-23.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): The White Squaw 14; first-class production; house well filled. The Thief 20; large and enthusiastic audience; excellent co.

MARYLAND.

ANNAPOLIS.—COLONIAL (James D. Feldmyer, mgr.): Fred Niblo, canceled. Myrkle-Harder Stock co. 25-30.

MASSACHUSETTS.

FALL RIVER. — ACADEMY (George S. Wiley, res. mgr.): The Gay Hussars 14, with Florence Reid as Treska, Anna Bussert as the Baroness, and Bobby North, Carl Gantvaort, Clifford Robertson, and Frank Montgomery in leading parts. The production was the most beautiful seen here this season and a return date has been requested. Attendance good. William Lawrence in Uncle Dave Holcomb 15, 16 (matinee 16); well presented by a good co. William Lawrence as Dave Holcomb gave an excellent performance. Thomas Meegan, Walter H. Hemmingway, Marion Shirley, Annie Inman, and W. H. Roche were very good. Stage settings very attractive. Attendance fair. Concert 17 (matinee, to good attendance). St. Elmo 18, with Irene Gammell, Virginia Bray, Edgar Lewis, and John N. Nobel. The stage settings very good. Co. fair. Attendance light. Rose Stahl in The Chorus Lady 20. Wanted by the Police 21-23. Concert 24. The Thief 25. House of a Thousand Candles 26, 27. Robert Edeson 28. Old Homestead 29.——ITEMS: Manager Edward Bloom was in town 14-16.—Walter Bigelow, of this city, has signed with Bertha Galland.—It is reported that the Puritan may be opened as a first-class dance hall.—Thomas Whelan, of New Bedford, has joined A Ten Nights in a Barroom co. to play leads. The co. will play the small towns in Vermont and New Hampshire.—President Webber of the National Musicians' Union, was in the city 14-16 on business connected with the local union.—The local lodge of Elks have purchased some valuable property on Bank Street, and will convert it into an up-to-date lodge building.—Mella V. McDermott, of the Imperial Orchestra, which has just closed a successful engagement at Far Rockaway, has been engaged for solo work at the Royal, New Bedford, and has made a great success.

WORCESTER.—THEATRE (J. F. Burke, res. mgr.): The Traveling Salesman, with good co. to excellent business 15, 16. Saturday matinee. Austin Webb as Bob Blake, Janet Hackett as Lucila Ann Dawson, and George M. De Vere as Julius were exceptionally good. The Servant in the House 18-20; played to good houses. Among those in the cast were Creston Clarke, G. Harrison Carter, George Irving, Lizzie Hudson Collier, Charles Dalton, and Frances Jordan, all most excellent. Paid in Full 21. Joseph P. Adler and his all star Yiddish co. 28. The Thief 29, 30.——FRANKLIN SQUARE (Joseph A. Mac, res. mgr.): The Queen of the Outlaw's Camp 18-23, to fair business. Wanted by the Police 25-30.

BROCKTON.—CITY (W. B. Cross, mgr.): The Servant in the House 16 pleased fair house; good co.; Charles Dalton, Creston Clarke, and Frances Jordan deserve special mention for good work. St. Elmo 20, with Edgar Lewis in the title-role, supported by Irene Gammell and a competent co., did fair business.

NORTHAMPTON.—ACADEMY (B. L. Potter, mgr.): Mrs. Fiske in Salvation Nell 15; good house; well pleased. Repeated calls drew a brief speech from Mrs. Fiske after second act. The Yankee Doodle Detective 19; good co.; fair business. The Thief 20; good co. poor business.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): Whiteside-Strauss co. 11-16; business good. Paid in Full delighted a fair audience 15. Volunteer Organist 27. St. Elmo 29. Third Degree Nov. 1. Gage Stock co. 2-6.

LAWRENCE.—OPERA HOUSE (John R. Oldfield, res. mgr.): Harold Vosburgh in Wanted by the Police 14-16; fair houses. Paid in Full 19; good business. The Servant in the House 21-23. The White Squaw 28. Robert Edeson 29.

LOWELL.—OPERA HOUSE (Ralph A. Ward, mgr.): The Volunteer Organist Oct. 18-20; good houses. The Third Degree 21-23. House of a Thousand Candles 25. The White Squaw 29-30.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Rose Stahl in The Chorus Lady 25. Robert Edeson in The Noble Spaniard, preceded by The Outpost, 26.

MICHIGAN.

BENTON HARBOR. — BELL OPERA HOUSE (J. A. Simon, res. mgr.): The Girl That's All the Candy 5; fair, to good business. Sis Hopkins, with Rose Melville, 10 to packed house. Lyman Howe's moving pictures 15 to big house. Maxwell-Hall Stock co. 17-23; co. good, and played to largest house in its history. Her Dark Marriage Morn 24. French Folly Extravaganza 25. Henry Woodruff in Prince of To-night 31.——ITEM: The fruit crops have been extra heavy and the theatre is benefited by the improved condition of affairs.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): A Daughter's Devotion 12; ordinary performance, to commensurate business. Lyman Howe's pictures to almost capacity 14. A thousand people saw Laurant, the magician, 15, opening the Lyceum Course; commonplace performance. Charles Frohman offered Herbert Kelcey and Effie Shannon in The Thief 21; big advance sale. Mort. Singer sent Henry Woodruff and Ruth Peebles in The Prince of To-night 25. Her Dark Marriage Morn is promised for 28 and The Girl of Eagle Ranch 30.

GRAND RAPIDS.—POWERS' (Orin Stair, mgr.): The Kissing Girl 17; made a decided hit, with excellent business. 'Samson 20; excellent attraction to very large business. Mary Jane's Pa 21-23. The Flirting Princess 25. The Prince of To-Night 29, 30. The American Idea Nov. 2. The Girl from Rector's 8.——MAJESTIC (Orin Stair, mgr.): As the Sun Went Down 14-16; fair, to good business. In Panama 17-20 pleased good business. The Promoters 21-23. David Copperfield 24-27.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Buster Brown came 13, with a good co., to good business; gave splendid satisfaction. Lyman Howe's moving pictures 15; packed house to the doors. Kelcey and Shannon in The Thief 18; with fine supporting co.; gave excellent satisfaction, to a fine house. They Loved a Lassie co. 26. Henry Woodruff in The Prince of To-Night Nov. 3.

LANSING.—BAIRD'S (F. W. Williams, mgr.): The Lily and the Prince 16 to a good house and business. Girls 18 drew a good house and was very fine. Donald Robertson 20. Lyman Howe 21. Prince of To-Night 22. David Copperfield 23.——ITEM: Mr. Williams has been billing some very fine attractions and doing a very good business, with better prospects later.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Ross Crane 15; cartoonist, clay modeler and pianist, under the auspices of the Y. M. C. A.; entire satisfaction to fair business. The Girl from the U. S. A. 16 pleased a fair sized house. The Girl Question 21. Primrose Minstrels 30.

KALAMAZOO.—NEW FULLER (C. H. McGurrin, mgr.): Maclyn Arbuckle 16, matinee and evening; good, co.; fine business. The Climax 18 pleased. The Prince of To-Night 20; splendid, to capacity. The Kissing Girl 22. James K. Hackett in Samson 23. Dolly Varden 25. Ward and Vokes in The Promoters 26.

JONESVILLE.—NEW THEATRE (N. H. Widger, mgr.): The Girl That's All the Candy 15 pleased good house. Donald Robertson in The Art of Life 18; best of satisfaction; good house. Banker's Child 23. The Girl Question Nov. 2. John Vogel's Minstrels 5.

BATTLE CREEK.—POST (F. R. Smith, mgr.): John Rogers gave Fib 14, 15. Torchbop (local) pleased fair houses. Lyman Howe's moving pictures 16, 17. Maclyn Arbuckle in The Circus Man 18; fair house; highly pleased. Mary Jane's Pa. by Henry Dixey 19.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Litamore and Leigh Stock co. 11-17 pleased good houses. Henry E. Dixey in Mary Jane's Pa 18. The Thief 19. Maclyn Arbuckle in The Circus Man 20. James K. Hackett in Samson 21. A Prince of To-night 23.

ANN ARBOR.—WHITNEY (A. C. Abbott, mgr.): The Thief 16; fine co.; good business. Mary Jane's Pa 20; enthusiastically received; full house. The Kissing Girl 21. The Traveling Salesman 30.

PORT HURON.—MAJESTIC (Sam Hartwell, mgr.): Howe's moving pictures 20; good business. The Traveling Salesman 29. Prince of To-Night Nov. 5.

HILLSDALE. — UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Latimore-Leigh Stock co. 18-22; opened to S. R. O.; good. The Crescent Concert co. 27. The Banker's Child 29.

CHARLOTTE.—THOMAS OPERA HOUSE (Donovan and Lane, mgrs.): Jack Warburton in The Texan 16, to fair house. Donald Robertson in The Art of Life 19. Mr. Robertson very good; fair business. Al. W. Martin's U. T. C. 21.

ESCANABA.—OPERA HOUSE (P. M. Peterson, mgr.): Dougherty Stock co. 11-16 pleased good business. The Girl Question 24. Primrose Minstrels 26.

DOWAGIAC. — BECKWITH MEMORIAL THEATRE (W. N. Sawyer, mgr.): The Girl That's All the Candy 13 to fair house. The Thief 22.

HANCOCK.—KERREIGE (Ray Kerreige, mgr.): The Girl from the U. S. A. 18 to small house. The Girl Question 21.

MINNESOTA.

AUSTIN.—GEM (W. J. Mahnke, mgr.): Grace Hayward co. 4-9; excellent co. and good business with The Great Question, Thelma, St. Elmo, Rafles, When Knighthood Was in Flower, and The Woman and the Wife. The House of a Thousand Candles 12 was the finest thing here this season, but attendance poor, on account of weather. The Man on the Box 21. Frank E. Long co. 25-30. The Irish Senator 1. Little Johnny Jones 5.——BIJOU (D. V. Dargneau, mgr.): Motion pictures and vaudeville 11-16 drew well.

DULUTH. — LYCEUM (C. A. Marshall, mgr.): King Dodo 11, 12; good, to good houses; pleased audiences. Forty-five Minutes from Broadway 13-15; good co., to fair houses. Signor Luigi D'Urbano's Italian Band 17-24. A Gentleman from Mississippi 25-30. Yiddish Opera. Primrose Minstrels. Ezra Kendall. Commencement Days. Dustin Farnum. Schumann-Heink will follow.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Forty-five Minutes from Broadway 11 pleased good house. The House of a Thousand Candles 14 satisfied a large audience; Hugo Koch as Bates bore off the honors. The Farmer's Daughter 17 to topheavy house. Grace Haywood co. 18-23.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, mgrs.): W. T. Gaskell and Ed Rowland presented The House of a Thousand Candles 16, matinee and evening; an excellent co.; gave satisfaction to good business. The Farmer's Daughter 21. The North Brothers' Comedians 25-30.

ST. CLOUD.—OPERA HOUSE (E. T. Davidson, mgr.): Forty-five Minutes from Broadway 16; good house; audience pleased. House of a Thousand Candles 17; good house; play well put on; pleased. The Girl and the Gawk 19; poor house; poor play.

BRAINERD.—PARK OPERA HOUSE (F. G. Hall, res. mgr.): Yankee Doodle Stock co. 11-16 in Princess of Patches, Arizona, Queen of the White Slaves, Canny's Cross Roads, Wormwood, Thelma, How Women Ruin Men; good co. and business. Texas Ranger 19.

ALBERT LEA.—BROADWAY (F. H. Mallery, mgr.): The House of a Thousand Candles 11 enjoyed by a large audience. North Brothers 11-16; fair co., to good business. The Man on the Box 23. Gie Peterson 24.

MISSISSIPPI.

JACKSON.—THE CENTURY (S. C. Marshall, mgr.): Al. G. Field 20. Louis James 22. Harry Beresford 26. Too Many Wives 27. Final Settlement 28. Devil's Auction 29. Adelaide Thurston 30. Jefferson Boys Nov. 2. David Warfield 3. A Fool and His Money 4. Brewster's Millions 6. Richard Carle 8. Top o' th' World 9. St. Elmo 12. Great Divide 13.

TUPELO.—OPERA HOUSE (E. W. Armstrong, mgr.): The Indian opera Powhatan was presented by local talent, under auspices Episcopalian Church, 14 to packed house; J. W. Wallace starred as Powhatan. Human Hearts Nov. 10. Merchant of Venice 12.

YAZOO CITY.—THEATRE (D. Wolerstein, mgr.): Louis James in Henry VIII 25.——ITEM: A strong line of attractions is booked and a great season is expected.

COLUMBUS.—THEATRE (James W. Newby, mgr.): The Jefferson Brothers in The Henrietta 16; S. R. O.; pleased. Helen Aubary 18-23 to nice business.

MACON.—NEW LYCEUM (S. J. Feibelman, mgr.): May Stewart 25.

MISSOURI.

FOREST CITY.—OPERA HOUSE (L. P. Watson, mgr.): Gardner Brothers pleased; co. and attractions good. Edwin Harris' Players 25-27. Husband on Salary Nov. 20. Lena Rivers Jan. 8.——ITEMS: Gardner Brothers went to Fairfax from here.—Manager Watson would like to hear from good attractions to fill in open dates.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. R. Hays, mgr.): The Toymaker's Dream, three nights, 12-14; good business; co. fine. Parland Newhall co. 15; first number Y. M. C. A. Course; big business; pleased. My Boy Jack 20. Uncle Tom's Cabin, under canvas, 20.

HANNIBAL.—PARK (J. B. Price, mgr.): Jane Eyre 12 pleased good house. S. Miller Kent in A Dry Town 14; good co.; business fair. Just a Woman's Way 16 pleased two good audiences. The Heart of an Indian 20. Bunco in Arizona 23. North Brothers in repertoire 25-30.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Harmony Concert co. 13 pleased a big house. Because It Doesn't Pay 15; mediocre; small business. Boney Boys 18. The Wolf Nov. 4.

SEDALIA.—OPERA HOUSE (W. H. Wood, mgr.): Beverly of Granstark 17; good co. Jed Carleton presented Sara Goodwin Ehringer in Because It Doesn't Pay 23, 24. The Great Divide 26.

FULTON.—PRATT'S (Gaw and Newland, mgrs.): The Heart of An Indian 15; co. and business fair. Katharine Ridgway pleased

crowded house 19. Sara Goodwin Ehlinger in Because It Doesn't Pay 25. District Leader 30.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): Victor Moore in The Talk of New York 17-19. Commencement Days 20, 21. Texas 22, 23. Human Hearts 24. Cameo Kirby 26, 27. King Dodo 29-31. Forty-five Minutes from Broadway Nov. 1, 2. Blanche Bates 5, 6. Billie Burke 10.——FAMILY (G. N. Crawford, mgr.): Harry Cornell Stock co. in The Master Workman 17-23. Big Hearted Jim 25-30.

MISSOULA.—HARNOIS (C. A. Harnois, mgr.): John E. Young in Lo 13 pleased a large audience. Frederick V. Bowers in Commencement Days 14; good co. and house. Senator La Follette in University Lecture Course 18. Texas 19. Emma Bunting in Lena Rivers 20. Dustin Farnum in Cameo Kirby 21. Victor Moore in The Talk of New York 22.——FAMILY (C. A. Harnois, mgr.): Laura Winston Stock co. 25.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Girls 15; was excellent, to rather light business. The Witching Hour, with John Mason, 14; created a furore throughout capacity house. McFadden's Flats 16; good, to good houses. A Stubborn Cinderella 18. A Girl at the Helm 22, 23. The Boys and Betty, with Marie Cahill, 25. Howe's pictures 27. Henrietta Crosman in Sham 28. Lyman Twins 29, 30. Jack and Jill, Going Some, and David Bispham later.——LYRIC (L. M. Gorman, mgr.): Facing the Music 11-16; an excellent comedy, to good houses. The Road to Yesterday 18-23.——ITEMS: Louise Carter has been engaged as leading woman for the Lyric Stock co.

FORREST W. TERBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup, mgr.): Governor Shallenberger's lecture 14; good business. The Man of the Hour 15; S. R. O.; excellent attraction. Two Merry Tramps 16; good business; pleased. The Girl and the Stampede 29. The Prince of Sweden 30. The House of a Thousand Candles Nov. 3.

BROKEN BOW.—OPERA HOUSE (S. P. Orcutt, mgr.): Two Merry Tramps 16; fine, to fair business. Ole Olsen in Spiritland date not fixed. Old Clothes Man Nov. 3.——TEMPLE (E. P. Holcomb, mgr.): The Prince of Sweden 18; fair to fair business.

FREMONT.—LARSON (W. A. Lowry, local mgr.): The Man of the Hour 14; good presentation. Mrs. Labadie will give reading of The Servant in the House 18.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): The Man of the Hour 12; high grade attraction, to fair business. The Belle of Japan 22.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): The Third Degree to fine business for three performances 15, 16; play and co pleased. The Helen Grayce co. began a week's engagement presenting When We Were Twenty-One to fine business 18. Plays to follow: In the Palace of the King, The Toast of the Town, The House of a Thousand Candles, The Marriage of William Ashe, When Knighthood was in Flower, The Secret Orchard, The Devil, Thelma, and The Pit. The Volunteer Organist 25. The White Squaw 26.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus. mgr.): The Thief 14 pleased fair business. Sherman's moving pictures 16 pleased capacity. The Third Degree 18 pleased good business. Helen Grayce co. 25-30. Sherman's moving pictures Nov. 6.

CLAREMONT.—OPERA HOUSE (H. T. Slafon, mgr.): Paid in Full 16; medium sized audience, but highly pleased.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning, mgr.): Billy the Kid, with Nolan Gane in the name part, 14; lovers of melodrama in good numbers enjoyed it; Nolan Gane as Billy made a distinct hit; fairly bubbling over with girls and catchy musical numbers. A Knight for a Day, with Frank Deshon as the inexhaustible ninth governor, gave a highly satisfactory performance 16 to a large audience; to Connie Mac was intrusted the role of Tillie Day, who handled it in a capable manner, while others of the cast received their allotment of applause, not forgetting the chorus. Electrical and scenic effects particularly good. Vaudeville 21. The Girl of the Golden West 25.——ITEMS: Clever feats in horsemanship were shown by Nolan Gane on the stage of the Auditorium, prior to ringing up the curtain 14.—Lemuel C. Reeves, a local boy, widely known among the theatrical profession is temporarily at least, engaged in other pursuits in this city.—Honan and Kearney, who appeared at the Auditorium recently, received their first dramatic schooling from Clarence Bennett, who claims Burlington as his Eastern home. Florrie Benjamin, the comedienne, and the Henry Girls, juvenile artists, are sisters their appearance at the Auditorium was notable from the fact that it marked the first time they had been seen on the same bill.—Walter Messenger, in advance of The Girl of the Golden West co., was in town 18.

J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE (Henry Bernstein's newest play, Israel, was given 14 by Charles Frohman's co; the cast was all that could be desired and the mounting magnificent; the play is not in the same class with Samson or The Thief, but the second act is strong; the audience was fair and very enthusiastic there being seven or eight curtain calls after the second act. In striking contrast was Billie the Kid 15; it had a fair topheavy house that received its usual number of thrills. Francis Wilson appeared 16 and delighted a very large audience with his Bachelor's Baby. Commander Peary's confidential companion on his North Pole excursion attempted a lecture 18; the audience was very small and very much disappointed; the motion pictures of the return of Peary were very fine, by the Edison Co. Fritzi Scheff 25. Belasco's Girl from the Golden West 26. Lillian Russell 29. The Village Parson 30.——ITEM: William Woodhouse, Jr., will give a course of high class music at the Y. M. C. A. Hall. The first concert will be by Jascha Heifetz the Russian violinist, early in November. The second will be the Modest Altschur String Quartette, followed by Jeanne Jomelli, and the final one will be Madame Liza Lehmann.

ALBERT C. D. WILSON.

BAYONNE.—OPERA HOUSE (David Pos. nor, res. mgr.): The Convict's Sweetheart 14-16 good co.; fair business. A Princess of Patches a well acted and well written little comedy of Southern life, with Estelle Allen heading the cast, was given 18-20 to fair business. Eddie Clark and his Winning Widows 23. Joseph Santley in Billy the Kid 25-27. Jacob Adler Nov. 1.——ITEM: David Posner, the old-time actor-manager, is the new resident manager of the Opera House, with William A. Miller, who left 16, to be road manager of The Queen of the Secret Seven co.

CHARLES W. BERESFORD.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): Francis Wilson in his own comedy, A Bachelor's Baby, 14 delighted a packed house. The Harvest Moon 15, 16, presented by Charles Frohman; the cast included George Nash, Stephen Wright, John Saville, John Stokes, Thomas Russell, Harry L. Lang, Adelaide Nowak, Margaret Sayers, Jennie Eustace, Helen Van Brugh; the play was excellent and the acting perfect, and played to good business. The Flight of Princess Iris 18, 19; good performance and business. Frederic Poole in a lecture and pictures of travels in China 20. The Commanding Officer 21, 22.

PATERSON.—LYCEUM (F. J. Gilbert, mgr.): The Convict's Sweetheart 17-20 to good houses; co. pleased. The Man of the Hour 21-23 did a fine business and gave the best of satisfaction; co. fine. The Pinkerton Girl 25-27. Deadwood Dick's Last Shot 28-30. The Chaperon Nov. 8-10.——OPERA HOUSE (John J. Costelhiu, mgr.): Drew only a fair house 18 with Brewster's Millions; co. deserved better patronage. Vaudeville and pictures balance of week. De Wolf Hopper in The Mattinee Idol underlined for 25.

BRIDGETON.—CRITERION (Ed. B. Moore, mgr.): Charles K. Champlin and his stock co. 18 in The Powers That Be to excellent business; advance sale indicates capacity houses for week. Other plays: The Royal Mounted, The Charity Ball, An Old Sweetheart of Mine, The Lamb and the Brute, The Panther, and The Ups and Downs of Life.

RED BANK.—LYCEUM (Fred Frick, mgr.): Charles K. Champlin 11-16, to S. R. O.; turning hundreds away. Wildfire, with Pauline Hall, 18; full house; play and star fine. The Girl of the Golden West 22. Hal Reid's The Fourth Generation 25.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Havana, with George E. Mack and capable co., closed a highly successful engagement of five performances 16. Mrs. Fiske in Salvation Nell 18 proved the notable event of the season; this talented star had not appeared in this city in ten years, and had a most cordial recention from the largest audience of the season and one which thoroughly appreciated the merit of this complete and realistic production. In addition to the artistic and finished work of Mrs. Fiske the portrayal of Jim Platt by Holbrook Blinn made a strong impression, as also did Winifred Voorhees as Myrtle Odell. The elaborate scenic effects won much admiration, being an exceptional treat for local theatregoers. William E. Hawtrey in The Admiral 19, 20; was nicely presented, and won much favor; excellent co. William Faversham in Herod 21-23. Madame Nazimova in her new play, The Passion Flower, 25. The Cash Girl 26, 27. The Idols 28-30.——EMPIRE (James H. Rhodes, res. mgr.): Serenaders 14-16, presented an excellent burlesque performance, and a star olio which made a big hit with the following acts: Zanetto's Knife Throwers, Alsace and Lorraine, Anna Hart, Lyons and Crane; business up to the capacity. Jersey Lilies 18-20 had a large following; show up to the standard. Queen of the Jardin de Paris 21-23. Rialto Rounders 25-27.——GAIETY (Howard B. Nichols, mgr.): Pat White's Gaiety Girls 14-16 served to fill the house at each performance. Kentucky Belles 18-20; one of the big successes of the season; overflowing houses at each session. Graham and Randall and La Belle Helene in her sensational dance were strong features. Tiger Lilies 21-23. Americans 25-27. Bohemian 28-30.

G. W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolf, mgr.): The Girl from Rector's 18-21. Large audiences found in this clever comedy genuine

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Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all,
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ELSIE FERGUSON
IN
Such a Little Queen

LYCEUM 45th St., near B'dway. Eve. 8:15. Mats. Thurs. and Sat., at 2:15.
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CHARLES FROHMAN presents
The Famous Detective-Thief Play,
ARSENE LUPIN
By De CROISSET and LEBLANC.
"I never budged during the four acts of 'Arsene Lupin,' who has 'Raffles' beaten to a pulp."—ALAN DALE.

entertainment. Cora Beach Turner gets all there is out of the role of Loute and has a capital opposite in E. Coit Albertson. Thornton Friel as Colonel Andrew Tandy, gives a capital portrayal of the part. Albert Reed, Claire Grenville and Marguerite Slavin are well cast. H. W. Tre Denick makes the most of an ordinary part as Judge Caperson. Salvation Nell 22, 23. The Coast of Chance 25-27.——NATIONAL (H. Hurtig, mgr.): A Man's World 18-20. Mary Mannering and her new play, A Man's World, was warmly greeted by enthusiastic audiences at the National. Miss Mannering always pleases by her personality, and as Frankie she had opportunities for emotional acting, which she met splendidly. Charles Richman distinguished himself as the man in the case, playing with directness of purpose and fine poise that was very satisfying. The other characters were all well played. The Admiral 21-23.——BAKER (D. M. Caufman, mgr.): Charley's Aunt 18-23. The production by the Lytell co. was received by audiences that packed the theatre and brought forth gales of laughter and applause. Mr. Lytell played the title role in a manner that revealed the best of the humor there is in the part. The entire cast is good, without exception. The Warrens of Virginia 25-30.——CORINTHIAN (C. W. Coleman, mgr.): The Follies of the Moulin Rouge 18-23. Capacity business. The two acts of the burlesque were filled with fun and frolic. Charles Howard headed the cast as the chief funmaker, while Jessie Austin and Ida Emerson contributed. Majestics 25-30. E. G. ZIMMEB.

ELMIRA.—LYCEUM (Les Norton, bus.-mgr.): Lena Rivers 16; two fair houses. The Isle of Spice 21. Three Twins 23. Brewster's Millions 26. Billy the Kid 27. The Clansman 28.——ITEMS: Two enterprising women, Mrs. Edward Mozart, wife of the head of the Mozart circuit, and Mrs. George W. Middleton, wife of the manager of the Mozart Theatre, have just completed a new apartment house on Baldwin Street, to be known as The Wellington and to be for the exclusive use of theatrical people visiting Elmira.—Tom Richards, recently leading baritone with Rorick's Theatre Opera co., has joined The Chocolate Soldier.—Charles Suerken has been appointed manager of the new Alpha Theatre, Erie, Pa.—Charles A. Taff has assumed the management of Daniel Boone on the Trail (No. 2).—Ira Herring has joined the Hickman-Bessey Stock co. J. MAXWELL BEERS

SYRACUSE.—WIETING (John L. Kerr, mgr.): The Queen of the Moulin Rouge attracted large houses 15, 16; the handsome array of show girls and the dancing were features. The J. P. Adler Yiddish co. in The Stranger to good business 19. Mrs. Fiske in Salvation Nell 20, 21. Lole Fuller's dancers 22, 23. The Dollar Mark 25-30.——BASTABLE (S. Bastable, mgr.): The Lion and the Mouse, with Oliver Dowd Byron and Edith Barker in the leading roles, drew well 18-22. Havana 25-27. Madame Nazimova 28-30. E. A. BRIDGMAN.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin, mgr.): Emile Berla and his German Opera co in The Mouse Trap Peddler highly pleased a fair sized audience 14; chorus work was exceptionally clever. American Vitagraph 16, fifth Miss Melberger as soloist, delighted two packed houses. Havana, with George E. Mack, was one of the best musical productions of the season 21, and gave excellent satisfaction to S. R. O. Mr. Mack was very pleasing. Others who made strong impressions were Helen Bertram, Lillian Fitzgerald, Hayden Clifford, and J. Gumla Davis. Excellent electrical effects, pretty costumes and scenery help to make it an elaborate performance. American Vitagraph, with Miss Leutze as soloist, 23. Lyman H. Howe's moving pictures (benefit of St. Mark's Church) 25. Ma's New Husband 29.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Kirk Brown 18-23 to overflowing houses.——ARMORY THEATRE (F. M. Hart, gen. mgr.): Grand operatic concert 14 had good business. Paul Gilmore in The Call of the North 19 was well received and gave excellent satisfaction. Mr. Gilmore was supported by a strong co. Anna Heritage as Virginia Albert, the factor's daughter; Maude Truax as Mrs. Rockton, a widow from the States, and Carol Warren as Julia Bagneau, the emotional French-Canadian girl, were especially good and secured the sympathy of the audience from the very beginning. La Loie Fuller 20. Billy the Kid 23. Brewster's Millions 25. The Clansman 26. Three Twins 27. The Coast of Chance 28.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): The Moonshiner's Daughter 13 to a fair sized audience. Dan Sully 14, afternoon and evening, in The Game and The Matchmaker; good business; satisfactory performances. Texas Steer 15; fair business; pleased. A Girl of the Mountains 16; fair business and co. Peck's Bad Boy 23. Byrne Brothers in Eight Bells 28.——ITEM: The first production on any stage of Jerald Sheean's new play, The Game, was presented at the Empire by Daniel Sully and his co. It is a political story, and Mr. Sully was well fitted for the leading role and was favorably received.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: The Clansman 11; good; big business. Clara Turner Stock co. 12-16; fair. Plays: Zeine of the Circus, Du Barrie, The Beggar and the Millionaire, Mary, Oh, You Kid! The Days of '61. Madame Sembrich and Francis Rogers in concert 18 captivated packed house. Robert Ober in Brewster's Millions 19; excellent. The Man of the Hour 20 pleased large audience. Hadley's moving pictures 22, 23. Elsie Janis 25. Christian Science lecture 26. Eight Bells 27. Dan Ryan 28. Mildred and Beaucaire 30.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Jacob Adler 18 in Solomon Kaus pleased fair house. The Man of the Hour 19; good audience. Brewster's Millions 20, with Robert Ober leading, delighted fine house. The Girl from Rector's 22. A Girl of the Mountains 23. A Stubborn Cinderella 24.——LYCEUM (William O'Neil, mgr.): The Mortimer Snow Stock co. 18-23, in Romeo and Juliet, entertained fine audiences. The House of a Thousand Candles 25.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Three Twins 15 pleased capacity business. Man from Mississippi 22. Brewster's Millions 29. Charlotte Lund concert 26 (benefit local Y. M. C. A.).——ITEMS: Through the courtesy of Manager Foster the children from the Oswego Orphan Asylum and St. Francis' Home were entertained at the matinee at the Richardson 9.—The Oswego Aerie of Eagles are holding a fair at Fitzhugh Hall 18-23, under the direction of Milton Crandell, of Fulton, N. Y.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Bernard Daly in Sweet Innisfallen 13 pleased very good business. The Three Twins 14; excellent co. Edward Wade, Hugh Fay, Thomas Whiffen, and Harry Schumann-Heink made big hits. The dancing of Elsie Wynne deserves special mention, and co. gave the best of satisfaction to S. R. O. Ma's New Husband 16; two performances, pleased fine business. A Texas Steer 30.

AUBURN.—NEW JEFFERSON (J. O. Brooks, mgr.): Three Twins 20; S. R. O. A Pair of Country Kids 21; small house. Texas Steer 23; good business. The Clansman 27. Brewster's Millions 28. A Coast of Chance 29.——BURTIS AUDITORIUM (J. N. Ross, mgr.): Witching Hour 23; good business.——BURTIS OPERA HOUSE (Wallace Amusement Co., mgrs.): Weber Stock co. 18-23; good houses, in We Are King and Danites. Same co. 25-30.

SARATOGA SPRINGS. — BROADWAY (Fred C. Mallory, mgr.): A Gentleman from Mississippi 15; excellent co. and production to large and greatly pleased audience. Williard Perry as Senator Peabody made a hit. A Girl of the Mountains 19; satisfactory performance to fair business. Village Parson 20 canceled. Ten Nights in a Bar Room 30. The Man on the Box Nov. 1. Eight Bells 6.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Girl of the Golden West 14 pleased to S. R. O. Moonshiner's Daughter 16; fair, to fair houses. Clara Turner Stock co. 18-23 opened with Mary to S. R. O., and other plays of the week were A Modern Lady Godiva, Madame Du Barry, A Merry Widow's Romance, A Thief in the House, The Beggar and the Millionaire. A Broken Idol 26.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): The Girl of the Golden West 16, to good business; pleasing performance. Leigh De Lacy co. 18-23, with Clothes, to crowded house. Other plays: The Woman in the Case, Prisoner of Zenda, The Three of Us, The Kreutzer Sonata; co. good. A Broken Idol 25. Elsie Janis in The Fair Co-Ed 26. Moving pictures 27-30.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): La Loie Fuller and The Muses 21. Three Twins 22, matinee and night. Paul Gilmore in The Call of the North 23, matinee and night. George Ober in A Texas Steer 25. Robert Ober in Brewster's Millions 27. The Coast of Chance 30.

ROME.—LYRIC (Edward J. Gatley, mgr.): Gentleman from Mississippi 14; good, but the attendance was not so large as the play deserved. Isle of Spice 16; good, to fair house. The Three Twins 18; excellent, to capacity. George Ober in A Texas Steer 22. Ma's New Husband 23.

SODUS.—NEW OPERA HOUSE (Mills Brothers, mgrs.): Graustark 15; fine, to large audience. Knight for a Day 26 canceled owing to co. closing tour. Tempest and Sunshine Nov. 3.——ITEM: All time protected at this house and business excellent. Specially good town for musical attractions.

GENEVA.—SMITH (F. K. Hardison, mgr.): David Garrick 14; fair house. Graustark 16 pleased; business fair. The Gentleman from Mississippi 20; good, to fair house. The Three Twins 21. Texas Steer 26. The Broken Idol Nov. 2. The Cash Girl 4. The Girl from Rector's 6. The Stronger Sex 13.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): The Admiral 16; performance excellent to very poor house. A Texas Steer 18; performance good; house fair. Havana 20; co. and performance excellent, to S. R. O. A Girl from the Mountains 26. All open dates motion pictures.

MIDDLETOWN. — STRATTON (O. S. Hathaway, mgr.): Kirk Brown Stock co. closed successful week 16. The Girl of the Golden West 18; good co.; fair business. Moving pictures and vaudeville 19-23; good business. The Clansman 25. The Broken Idol 27.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Moving pictures 16; big house; excellent. Pair of Country Kids 19; ordinary, to light business. Moving pictures 23. Anna Fredericks in Lena Rivers 27. Cradled in the Deep Nov. 5; canceled.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey Dayer, mgr.): Partello Stock co. closed week's engagement 16, doing good business. A Gentleman from Mississippi 18; excellent co. to small house. A Knight for a Day 28.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co., lessees and mgrs.): Tempest and Sunshine 15 to fair business. Howe's motion pictures 20. Graustark 25. The Three Twins Nov. 11.

NIAGARA FALLS. — INTERNATIONAL (Harris Lumberg, mgr.): A Gentleman from Mississippi 19; a fair sized audience; well received. Bernard Daly in Sweet Innisfallen 23.

NEWARK.—OPERA HOUSE (S. F. Sherman, mgr.): Graustark 18 pleased a large audience in spite of a heavy rain storm. Lena Rivers 26. Beverly Nov. 2.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith, mgr.): Graustark 23. Paul Gilmore 27.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Traveling Salesman 9. The Thief 10. Paid in Full 11.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haltz, mgr.): Graustark 19; very good, to S. R. O. Howe's moving pictures 20.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Graustark 14 satisfied fair house. Lena Rivers 22.

CORNING.—OPERA HOUSE (Ernest J. Lynch, mgr.): Howe's moving pictures 21. Paul Gilmore in The Call of the North 25.

NORTH CAROLINA.

CONCORD. — OPERA HOUSE (S. A. Schloss, lessee; Means and Biles, mgrs.): Pair of Country Kids 13; good performance, to fair business. Williams Stock co. 18-23 to capacity; best stock co. seen here; May Blossom Williams deserves mention for her work. Plays: Under the Lion's Paw, Heart of the Blue Ridge, and The White Slave. Wills Comedy co. 25-30.

CHARLOTTE.—ACADEMY (S. A. Schloss, mgr.: J. L. Croyo, res. mgr.): Charley Grapewin in Above the Limit 11 pleased good business. The Man of the Hour 13; business and performance good. Charles B. Hanford 14, matinee and evening, in Taming of the Shrew and The American Lord; business good; performances fine.

ROCKY MOUNT. — MASONIC OPERA HOUSE (John L. Arrington, mgr.): The Lion and the Mouse 12; good co.; delighted S. R. O. Miss Elberta as Shirley Rossmore completely captivated the large and appreciative audience. The Merchant of Venice 19; good co. and fair house.

GREENSBORO.—OPERA HOUSE (H. H. Tate, mgr.): Manhattan Opera co. 12-16; fair co., to small business entire week in Fra Diavolo, Bohemian Girl, Pinafore, and Olivette. Salomy Jane 20. Paid in Full 21. Norman Hackett 22 in Bean Brummel.

ASHEVILLE.—OPERA HOUSE (J. D. Arnold, res. mgr.): Charley Grapewin 13; good co.; pleased small house. Human Hearts 23. Paid in Full 25.——AUDITORIUM: Hinshaw Grand Opera co. Nov. 1.

TARBORO.—OPERA HOUSE (J. A. Wedell, Jr., local mgr.): A Fool and His Money 15; poor, to fair house. Macbeth 19; good, to small house. Merchant of Venice 20; good house and performance.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Lion and the Mouse 14; excellent; fair business. A Fool and His Money 18; fair co. and business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Victor Moore in The Talk of New York 15 scored a big hit with one of the largest audiences of the season; production equal to the original; Mr. Moore received splendid support from Charlotte Lambert, Emma Littlefield, John Conroy, and Jo Marba. King Dodo, with William Friend and Eleanor Kent, 18; with new scenery and costumes, the comic opera was as pleasing as ever; business good. Paid in Full 19 repeated its former success here; capable co. and production equal to the demands. Forty-five Minutes from Broadway 22. Commencement Days 28.

BISMARCK.—BIJOU (E. H. L. Vesperman, mgr.): Human Hearts 11 pleased good business; excellent cast. Paid in Full 16 pleased very good business; by request repeated 17. King Dodo 20.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Molly Bawn 15 pleased fair house. Paid in Full 18; delighted full house. King Dodo 19.

GRAFTON. — OPERA HOUSE (H. L. Haussamen, mgr.): Uncle Daniel 12 to light business.

OHIO.

LIMA.—THE FAUROT (L. H. Cunningham, mgr.): Wildfire, with Will Archie, pleased good house 14. Our Own Stock co. in The Three of Us drew fair house and pleased 15. The Rays in King Casey greatly pleased capacity 16. Trixie Friganza in The American Idea 19; excellent, to capacity business. The Cutter Stock co. 18-23 (except 19) promise good attendance.——ITEM: The concert given at Memorial Hall 18 by Madame Lillian Nordica, assisted by Myron W. Whitney, basso, and Andre Benoist, pianist, proved a big success in every way and Lima society turned out en masse. The audience, which contained 250 out of town people, was very appreciative. This concert was planned and arranged by O. F. Ramsayer of Lima, who promises Lima more good things of this nature later in the season. The attendance was 1594; receipts, $2,700.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus.-mgr.): Grace Van Studdiford in The Golden Butterfly 19, to a large and enthusiastic audience. The American Idea 21. Otis Skinner 28.——GRAND OPERA HOUSE (Vaughan Morrison, bus.-mgr.): Minnelli Brothers Stock co. 11-16; closed in Don't Tell My Wife and A Southern Romance, to fair houses. U. T. C. 15, to large business. Partello Stock co. 18-30; co. good and plays well presented, to good business. Plays: The College Girl, The Traveling Man, For His Sister's Honor, Shadowed Lives, A Hired Boy, A Royal Prisoner.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): St. Elmo 15 to a large and enthusiastic audience. Texas 20 pleased a goodly attendance. Girls Will Be Girls 22. The Heir to the Hoorah 23. The Merry Widow 29. Mrs. Fiske in Salvation Nell 30. Paul Gilmore in The Call of the North Nov. 6. The Traveling Salesman 18.——GRAND (O. L. Elsler, res. mgr.): Hearth and Home 14, 15, satisfied fair attendance. The Blue Mouse 16; full house; satisfactory performance. Dare Devil Dan 18-20; pleasing attraction and business. Money and the Woman 21-23. Barney Gilmore in Dublin Dan 25-27.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): The Hidden Hand 15; fair co. and business. Our Own Stock co. in The Three of Us 16; excellent co.; big business. Minnelli Stock co. 18-23; fair co.; good houses all week. Plays: A Southern Romance, An American Girl, Don't Tell My Wife, The Blacksmith's Daughter, The Colorado Waif, The Heart of a Hero, Thorns and Orange Blossoms 27. Our Own Stock co. 29. The Tiger and the Lamb Nov. 5. Prince of Patches 8.

PIQUA.—OPERA HOUSE (Charles H. May, mgr.): Will Archie in Wildfire 15, to good business; excellent performance. Paid in Full 16, to fair business; good performance. Madame Lillian Nordica 19; packed house at extreme high prices; excellent concert. Colonial Stock co. 25-30.——ITEM: W. E. Simpkinson, local manager for Nordica, is entitled to praise for bringing the famous singer here and packing the house. A. Ramshijer, Lima, assisted.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): The Prince Chap Sept. 30; excellent co.; good business. Martin's U. T. C. 5; good co.; S. R. O. The Bar Sinister 8; fair, to good house. A Hired Girl 12 failed to please large house. The Road to Yesterday 16; excellent co.; fair house. Daniel Boone on the Trail 18 failed to please small audience. Isle of Spice 25. The Princess of Patches Nov. 1. East Lynne 3.

CANTON.—OPERA HOUSE (E. E. Rutter, mgr.): St. Elmo drew good house 16. Nancy Boyer Stock 18-23; opened to capacity and drew well all week with The Girl from Out Yonder, Pals, The Belle of Richmond, Trooper Billie, The Woman's Hour, The Bells, Tempest and Sunshine, and Johnny, the Parson's Daughter. As Told in the Hills 25. The Heir to the Hoorah 26. East Lynne 27. Faust 28. Mrs. Fiske 29. The Merry Widow 30.

STEUBENVILLE.—GRAND (Arthur Morley, mgr.): Polly of the Circus pleased very light business 16. Kinsey Comedy co. 18-23; fair returns; good co. Plays: The Girl from the Fair, Deadwood Dick, Reaping the Whirlwind, The Widow, Woman Against Woman, Girl of Eagle Ranch, Beach Hollow Romance, and specialties by Harry Edson and others. Wildfire 25. Faust 26. The Lost Trail 27. The Prince Chap 29. The Holy City 30.

FINDLAY.—MAJESTIC (C. L. Gilbert, mgr.): Wildfire 13; very good co. and house. The Hidden Hand 16; fair, to good business. Graustark 22. Santinelli 25-30.——GILLETTE (William Larkins, res. mgr.): The Blue Mouse 13; excellent, to good house. The Pacean Stock co. 11-16 in Camille, A Devil in Skirts, and One Night in June pleased good business. Wanted—A Husband 2-23.

NORWALK. — GILGER (W. A. Reacce, mgr.): 11-16, dark. As Told in the Hills 20. Polly of the Circus 26.——ITEM: Professor T. S. Stewart, who has had charge of the orchestra since the opening of the Gilger, left 20 for Zanesville, O., where he will assume the duties of musical conductor at the Weller. Professor Otto Harter, a musician of local repute, succeeds Mr. Stewart here.

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.): Partello Stock co. 11-16; good houses; fair co. The College Girl, The Traveling Man, The Book-Worm, Shadowed Lives, A Royal Prisoner, The Hired Boy (matinee). At Pike's Peak, St. Elmo 18; satisfactory business and co. East Lynne 20. Polly of the Circus 21. The Heir to the Hoorah 22. American Theatrical co. 29. As Told in the Hills 30.

BUCYRUS.—OPERA HOUSE (W. F. Gehtisch, mgr.): Howe's moving pictures 12 pleased capacity. As Told in the Hills 14; fair co. and business. German Stock co., of Cleveland, presented Lola's Father 15; pleased fair attendance. Hibben Hand 19. Shubert's The Wolf 21. St. Elmo 29. Santelli (hypnotist) 1-6. A Good Fellow 9.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Johnny and Emma Ray in King Casey 14 pleased a packed house. Polly of the Circus 23. Nick and Ida Russel, singing and trick piano playing; Tommy Donnelly, black face comedian, late of Al. G. Field's Minstrels, and Beating, lecture, with scenic and electrical effects 15, 16, to good business.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Tiger and the Lamb 16 to fair business; excellent attraction. Ye Colonial Stock co. to capacity 18-23 in Just Before Dawn, Hearth and Home, The Evils of Society, Lena Rivers, My Wife's Aunt, and At Sunrise. The Lost Trail 27. As Told in the Hills 29.

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Seaville, mgr.): The Nancy Boyer Stock co. 11-16 closed a most successful week's engagement, breaking all attendance records for a like period. Wildfire 18 pleased good house. George S. Trimble in Faust 20 delighted fair patronage. St. Elmo 22. Daniel Boone on the Trail 23.

HAMILTON.—SMITH'S (Tom A. Smith, res. mgr.): Frank McIntyre in The Traveling Salesman 10; big business; excellent performance. Morris Stock co. 11-16; fair houses. Primrose's Minstrels 17; usual big Sunday houses. Paid in Full 24. The Isle of Spice 30. Under Southern Skies 31.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): Mac Le Porte Stock co. 11-16 opened with a capacity house and continued to please fair business with Power of Money, The Little Brigadier, The Little Eaglet, When Hearts Are Young, Pawn Ticket 210, and The Great White Trail.

SANDUSKY.—THEATRE (V. O. Woodward, mgr.): Vaudeville 18-23 to big crowds. Joseph King's New York co. presents East Lynne 23. Nancy Boyer co. opens with The Girl from Out Yonder 23-30.——LYCEUM (Lawrence and Griffith, mgrs.): Owing to financial troubles was closed indefinitely 18.

TIFFIN.—OPERA HOUSE (C. F. Collins, mgr.): As Told in the Hills 18 drew fair sized audience and pleased. The Cleveland, O., German Dramatic co. gave a fine performance 19 of Lolo's Vater to good business; it was a big hit with the large German audience. The Wolf 23.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox mgr.): Lily and the Prince 4 to fair business; good performance. Kinsley Stock co. 11-16; fair co.; big business. Texas 22. The Lost Trail 23. Told in the Hills 30.——ITEM: Graustark, booked 19, did not appear.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): John and Emma Ray 15 pleased good house. German Stock co. of Cleveland 17; light house; creditable performance. St. Elmo Nov. 4. Girls Will Be Girls 8. George Sidney 12.

NEW PHILADELPHIA. — UNION OPERA HOUSE (A. A. Bowers, mgr.): Polly of the Circus 15 pleased full house. Vaughn Glaser's 81, Elmo 19. Wildfire 26. Governor Folk 30. Paul Gilmore Nov. 4.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Eugene Moore in The Tiger and the Lamb 26. L. E. Wickersham Nov. 12. Eberly Concert co. 26.——ITEM: The last two dates are in the season lecture course.

CAMBRIDGE. — COLONIAL (Hammond Brothers, mgrs.): Polly of the Circus 13; S. R. O.; performance fair. For Hearth and Home 16, with matinee; good houses; pleased. Morrison's Faust 19. At Crippie Creek 30.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Time, Place and the Girl 28.——ITEM: Manager Clifford and wife have returned from their month's visit in New York during the Hudson celebration.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Howe's moving pictures 12 pleased good house. Martin's U. T. C. 14; S. R. O.; satisfaction. The Banker's Child Nov. 4. Graustark 14.

MECHANICSBURG.—MAIN STREET (Owen and Johnson, mgrs.): The Cow Puncher 18; good house; fair performance. Indiana Polks 20 failed to appear. Carolina 26. Joseph King's East Lynne Nov. 10.

MARIETTA.—AUDITORIUM (L. M. Locke, mgr.): The Burglar 12; fair attraction and business. At Crippie Creek 21. John W. Vogel's Minstrels 25 (benefit Marietta Masonic Club).

SALEM.—GRAND (Nat Smith, mgr.): Girls Will Be Girls 20; good co.; pleased packed houses. East Lynne 21. St. Elmo 27.

DELAWARE. — CITY OPERA HOUSE (Wolf and Klotz, mgrs.): The Hired Girl 15; fair, to good business.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): Isle of Spice 11; capacity. St. Elmo 13; fair. Texas 15; light business.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon, mgr.): House dark 18-23. Paid in Full 27.

OKLAHOMA.

M'ALESTER.—BUSBY (A. Bert Estes, mgr.): Tim Murphy in My Son 14 pleased good house. Liberiti's Band 15; poor business. Parsifal 18; good business. The Soul Kiss 19. Max Figman in The Man on the Box 21. The Great Divide 26. George M. Cohan in The Yankee Prince 28. Yorke and Adams 29. The Wolf 30. Al. Wilson Nov. 3.——ITEM: The Theatre Evelyn caught on fire the night of 16 during the performance and one woman was seriously hurt. Theatre is now closed on account of lawsuit.

DURANT.—THEATRE (Geo. Harrison, mgr.): Land of Nod 20; Anna McNabb as Bonnie, Bessilee Merrill as Jack of Hearts, Knox Wilson as April Fool, and Neil McNeil as Welsh Rarebit, all made hits and were encored; good business, S. R. O. sign out. Graustark 25.——ITEM: This is a new theatre and the management is more than pleased with the support the public is giving them.

GUTHRIE.—OPERA HOUSE (J. M. Brooks, mgr.): Ada Meade in Jack and Jill 13; good co.; fair business. The Land of Nod 16 pleased good house. The Wolf 17; excellent co.; pleased

Richard Carle in Mary's Lamb 22. Charles Le Roy in The Hustler 24.

BARTLESVILLE.—THEATRE (John ..., mgr.): Parsifal 14; good co. and attendance. Richard Carle in Mary's Lamb 20. Max Figman in Man on the Box 24.

SAYRE.—AUDITORIUM (B. F. Williams, mgr.): Frank De Atley in The Matinee Girl 19; co. pleased good house.

VINITA.—AUDITORIUM (Butler and Byrd, mgrs.): The Land of Nod 12; good, to good business.

ARDMORE.—OPERA HOUSE (Frank Robinson, mgr.): The Wolf 14; business good; audience well pleased.

OREGON.

SALEM.—THEATRE (A. J. Bligh, mgr.): Lena Rivers 11-14 packed the house. Turned Up the rest of the week.——GRAND (J. F. Cordray, mgr.): Dark 10-16. Sunny Side of Broadway 21. The Three Twins 25.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. L. Durban, mgr.): Paul Gilmore in The Call of the North 16 with matinee to excellent to good business; they deserved packed houses. Paul Gilmore as Ned Trent, Anna Heritage as Virginia Albert and Maude Truax as Mrs. Brocton scored individual hits. William Vaughan and Ed Redding merit special mention. The others were Julius Wright, A. B. Luce, W. H. Gerard, Julius B. Unger, Roy A. Raceford, James R. Lockart, Edward Foote, William George, and Carol Warren. La Loie Fuller and the Muses 19 an excellent; delighted a capacity house. Miss Fuller made a decided hit and was accorded many curtain calls. Orchidee, Gertrude Van Aken, and Irene Sanden merit special mention. The playing of the symphony orchestra was fine, and the scenic and lighting effects were gorgeous. The Flower of the Ranch 27. Lillian Russell in The Widow's Might 28. The Three Twins (return) 30.——ACADEMY (C. L. Durban, mgr.): Fedora was the offering 18-23 to excellent business. Olive Eaton in the title role and Harry Fenwick (his first appearance with the co.) as Loris Ipanoff scored and received numerous curtain calls. Both bid fair to become prime favorites. Ille Darling, Frank Beamish, and Walter Richardson merit special mention. The others were J. H. Doyle, E. Van Buren, Forrest Seabury, William Blatt, James Dempsey, J. B. Henderson, Edward Strong, John Gilmore, William B. Steen, Louis Kuklewicz, Robert Albert, Rita Knight, Margaret Steele, Mira Dean, and Grace Holland. The play was well staged and the scenery was fine. The Heir to the Hoorah 25-30.

DU BOIS.—AVENUE (A. P. Way, mgr.): Grace George in A Woman's Way to a packed house 12. Technically the play was almost faultless, while technically and artistically Miss George was equal to, and in many cases, improved upon its wit and charm. The supporting co. was aptly chosen, C. Arthur Smith playing opposite Miss George. The Climax was presented under the direction of Joseph M. Weber 16, matinee and evening, to fair sized audiences. The play is one that appeals to all classes and holds the close attention of the spectator from start to finish. Florence Weber's voice is rich and mellow. The other three members were Clyde Benson as Luigi Golfanti; Pietro Golfanti by Raphael Newman; John Raymond by Robert S. Tabor, were all clever and sustained their reputation admirably.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Francis Wilson in A Bachelor's Baby 15 pleased a large audience. The California Girls 16 gave satisfaction to two fair sized houses. Taylor Stock co. 18-23 (except 20) pleased large houses with All a Mistake, From Farm to Factory, Carmen, Falsely Accused, and The Avenger. Daniel Frohman's co. in The Commanding Officer 20 greatly pleased a fair house; Isabelle Irving and Gertrude Dallas were especially good in their parts. Lillian Russell 26. A Knight for a Day 27. The Train Robbers 28. Ikey and Abey 29. De Wolf Hopper 30.——ITEMS: Alice Gleim, daughter of the late E. S. Gleim, former manager, is assistant treasurer at the Fulton.—George Cummings of Cole Brothers' Circus, has returned to his home here for the Winter.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown, mgr.): Mary Mannering in A Man's World 16; excellent co.; good business. The Belle of Richmond 29, 30. Lew Fields in Old Dutch Nov. 4, 5. All Shubert productions will hereafter open in this house.——LUZERNE (Louis H. Baker, mgr.): Wine, Woman and Song 14-16 pleased fair houses. Miner's Americans 18-20; good co. and houses. Sam T. Jack's co. 21-23. Williams' Imperials 25-27. The Frolicsome Lambs 28-30. Empire Burlesquers Nov. 1-3. Dave Marion's co. 4-6. Fashion Plates 8-10. Jardin des Paris 11-13.——NESBITT (Harry A. Brown, mgr.): Una Abell Brinker Stock co. in The Man on the Box pleased large houses 18-23. Same co. in The Three of Us 25-30.

ALLENTOWN.—LYRIC (N. E. Worman, mgr.): Frank Tesham and co. in A Knight for a Day pleased fair audience 14. An excellent co. gave a finished performance of Israel 15. The Train Robbers, matinee and night, 16 to good houses. The Commanding Officer 18; fine co.; one of the best productions seen here for a long time; very fair patronage. The Euterpean Club Oratorio Society assisted by Maud Powell, violinist, gave a very successful concert 19. The Princess of Patches 25. De Wolf Hopper in The Matinee Idol 26. Lillian Russell in The Widow's Might 27. The Broken Idol 28. Welsh Choir 29. The Isle of Spice 30.

HARRISBURG.—MAJESTIC (N. C. Mirick, local mgr.): The Flower of the Ranch 15; attendance fair; co. mediocre. The Merry Widow 16; this play repeated the success of past seasons and was well attended; co. very good and won much applause. Loie Fuller and the Nine Muses, assisted by symphony orchestra, 18; the production was a novelty and at the same time a disappointment to many, as a different form of entertainment was expected; good business. Matthew Henson, the Arctic explorer, who was Peary's faithful companion in his polar experiences, lectured to a very light house 20. Our New Minister 22, 23. Lillian Russell 25. Louise Homer, under the patronage of a local musical organization, 26.

MAHANOY CITY.—OPERA HOUSE (M. C. Kaier, mgr.): East Lynne 18; enjoyed by fair house. Hortiz in Fritz, the Wandering Musician 20; deserved better patronage. Wildfire 26. Welsh Singers 27. Flower of the Ranch 28. Three Twins Nov. 2. Mossabiner's Daughter 5. Train Robbers 6.——ITEMS: Mame Kaier, progressive head of Kaier's Opera House, is getting out souvenir book which contains excellent interior view of Grand. Single sheets with open time on margin will be sent out to managers.—Legal controversy between borough and Hersker estate became further involved this week, which promises no early adjustment of daily license fee.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The Golden Butterfly 13; fine attraction and big business. The Road to Yesterday 14 had its premiere here; fair presentation, with promise of better, to fair business. The County Sheriff 15; fair attraction and business. Girls Will Be Girls, with Will C. Mandeville, 16; fair attraction to good business. German Theatre co. of Cleveland in Papa's Father 20. The Merry Widow 21. Singer's Passing Review Burlesquers 22. Stetson's U. T. C. 23.——HIGH SCHOOL: Welsh Male Glee Singers 18; fine performance to big business.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Merry Widow 15; excellent co. and business. Mabel Wilbur as Sonia and Charles Meakin as Prince Danilo more than pleased their audience. The Great Divide 16, excellent co., fair business. California Girls 18 pleased fair houses. Matthew Henson (lecture) matinee 20. Out in Idaho 23. Knight for a Day 26. Our New Minister 27. Ten Nights in a Bar Room Nov. 1. Fritz, the Wandering Musician 2. Wildfire, with Pauline Hall, 4. Coburn Players 6.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Stetson's U. T. C. 16 to large and pleased audiences. The Merry Widow 18 to large and enthusiastic audience; treat of the season; Mabel Wilber, Julia Brewer, R. E. Graham, and Charles Meakins were warmly received; Miss Wilber and Charles Meakins had several curtain calls; elaborately staged; exceptionally strong. Pauline Hall 29. The Flower of the Ranch 30.

READING.—ACADEMY (Phil Levy, res. mgr.): The Passing Review 15, 16, with matinee 16; fair performance, to very large houses. The Flower of the Ranch 18 pleased a large audience; Nellie Watters in the title role, together with Jess Harris and Mark Reade, were well cast. Pauline Hall in Wildfire 23, with matinee, was warmly received by two large and demonstrative audiences. Berks County Teachers' Institute 25-28. De Wolf Hopper in a new musical comedy, The Matinee Idol, 29.

TARENTUM.—OPERA HOUSE (John Dustin, mgr.): Keith Stock co. 11-16 to big business; co. good. Plays: My Jim, The Peddlar, The Great Diamond Mystery, Never Too Late to Mend, Romance of Coon Hollow, and The Slaves of Passion. Girls Will Be Girls 18 pleased fair house. County Sheriff 21 canceled. Holy City 29. A Good Fellow 30. Call of the Wild Nov. 1. The Climax 6.

HAZLETON.—GRAND (J. B. Bessinger, res. mgr.): Paul Gilmore in The Call of the North 14. Mr. Gilmore is a great favorite here and was greeted by a large and enthusiastic audience and many curtain calls. East Lynne 16 satisfied two fair houses. The Flower of the Ranch 20. The Man of the Hour 28. The Three Twins 29. The Clansman 30.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): Stetson's U. T. C. 20 gave the best of satisfaction to two S. R. O. houses. Miss Petticoats 23. The King of Tramps 26.——BIJOU (Mack Schabilley, mgr.): Al Smith, W. A. and E. B. Josslyn 14-16 delighted crowded houses.——ITEM: The Bijou was closed all week 19-23 on account of the death of a brother of George C. Wilson, the proprietor.

NORRISTOWN.—OPERA HOUSE (Charles M. Southwell, mgr.): The Taylor Stock co. 11-16 presented Reaping the Harvest and The Avenger to fair business.——GARRICK (A. and L. Sablosky, mgrs.): Billy Burke's musical comedy hit, Cutting's trained animals, Clark Trafillian and co., Billy Paine, motion pictures, illustrated songs; good business.

ROCHESTER.—MAJESTIC (Charles E. Smith, mgr.): Moving pictures continue to draw good business. The Climax 1.——GRAND OPERA HOUSE (Walter Javens, mgr.): At Cripple Creek 15; fair business and performance. The Moulin Rouge Girls 29, 30. The Great Duncan Show 22-28. The Manhattan Stock Nov. 9-16.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): Mabel McKinley 14 pleased a small audience; deserved better. The Welsh Choir Singers 18 pleased a fair sized audience. The Wandering Musician 21. East Lynne 23. Our New Minister 25. Welsh Choir Singers (return date) 26. Wildfire 30.

SHARON.—GRAND OPERA HOUSE (G. B. Swartz, res. mgr.): Williard Blackmore and Margaret Linsay in St. Elmo 14 was beyond the average; good support. East Lynne 18. Polly of the Circus 19; good co. The Heir to the Hoorah 20.

NEW CASTLE.—OPERA HOUSE (F. H. Norris, bus. mgr.): Chicago Stock co. 18-23 opened with Clothes to S. R. O. business. Other plays: Toll Gate Inn, The Missourians, and A Soldier of Napoleon; very good co.; good business.

KANE.—TEMPLE (H. W. Sweely, mgr.): F. Grahame Stock to fair business 14-16 in The French Spy, Dr. Jekyll and Mr. Hyde, A Fighting Chance. A Good Fellow 20 pleased. Maloney's Wedding Day 2. California Girls 10. As Told in the Hills 11. The Climax 13.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): The Heir to the Hoorah 18; very good co., to good business. The Phil Maher Stock co. in Thorns and Orange Blossoms 19; good co., to good business. Saved from the Sea 20. Phil Maher Stock co. 21-23.

PITTSTON.—BROAD STREET (Thomas M. Gibbons, res. mgr.): Paul Gilmore in The Call of the North 15; very good business and performance. Billy the Kid 19 pleased good house. The Flower of the Ranch 23. Isle of Spice 26. The Man of the Hour 30.

POTTSTOWN.—OPERA HOUSE (R. C. Manger, mgr.): The California Girls 15 pleased fair sized audience. Billy the Kid 16; S. R. O. The Passing Review 18; good co. and business. The Train Robbers 21. Joe Hortiz 23.

WASHINGTON.—NIXON (C. D. Miller, mgr.): Isle of Spice 15 pleased fair sized audience; excellent co. Lost Trail 16 drew well filled house. A Woman's Honor 19 failed to appear. The Prince Chap 21. Faust 23.

GREENVILLE.—LAIRD OPERA HOUSE (M. Henneln, mgr.): Tempest and Sunshine 8, to large and well pleased audience. Texas 12; good business and pleased. East Lynne 14; satisfactory business and co. Galvani 18-20. The Prince Chap 26. Graustark Nov. 1. As Told in the Hills 4. Out in Idaho 8. Climax 9. The Passing Review 10.

POTTSVILLE.—ACADEMY (Charles Haussmann, mgr.): High Rollers 16; good house; poor performance. The Flower of the Ranch 19 (benefit Pottsville Band); S. R. O.; last end by age may improve it. California Girls 20; male audience; paying business. Wildfire 25. De Wolf Hopper 27.

MEADVILLE.—ACADEMY (Ben F. Mack, mgr.): Texas 14; good co.; pleased fair business. Polly of the Circus 18; very good co.; pleased big business. The Heir to the Hoorah 19; very good co.; pleased fair business; was a decided hit, and Manager Mack is arranging for a return date, when the house will be packed. Prince Chap 22. Kirk Brown Stock co. 25-30.

OIL CITY.—THEATRE (G. W. Lowder, res. mgr.): East Lynne 15 did not get business it deserved; good co. Merry Widow 26. Call of the Wild Nov. 2. Faust 6.——ITEM: Chicago Stock co., booked for 25-30, canceled.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Mabel McKinley and co. 18; excellent, to fair house. The Girl of the Hills 22. Kaltenborn String Quartette 25. The Flower of the Ranch Nov. 3.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): Call of the

GEORGE ALISON

LEADING MAN. Crescent Theatre, Brooklyn.

LEONORA BRADLEY

MRS. MURRAY in ST. ELMO
Under the Management of Vaughan Glaser

DeForest F. Dawley

LEADING MAN
ENGAGED Management AL TRAHERN

LOUISE DRESSER

Management CHARLES FROHMAN

MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION
12 West Fortieth Street, New York

WILBUR HIGBY

LEADING BUSINESS
Woodward Stock Auditorium Theatre, Kansas City.

GERTRUDE HOFFMANN

STARRING
Direction Lew Fields, Sam S. and Lee Shubert

EDWARD HUME

PRINCIPAL COMEDIAN, "A KNIGHT FOR A DAY"
(Management H. H. Frazee)

Enid May Jackson

LEADING WOMAN
FULTON STOCK CO. LINCOLN, NEB.

Thais Magrane

ENGAGED. Belasco Theatre, Los Angeles, Cal.

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Wedgwood Nowell

Supporting Miss Blanche Bates in "THE FIGHTING HOPE."
STAGE DIRECTOR. Management David Belasco.

ESTHER RUJARO

Bush Temple Stock, Chicago

Elizabeth Valentine

INVITES ENGAGEMENT IN AMERICA NEXT SEASON
Care Dramatic Mirror.

Wild 14; good performance and business. Burkart 25-27. Flower of the Ranch Nov. 5.—ITEM: Manager Shinabrook has moving pictures all open nights.

ERIE.—MAJESTIC (J. L. Gilson, mgr.): Heir to the Hoorah 16, matinee and night; good performance, to fair business. Mrs. Fiske in Salvation Nell 26. The Merry Widow 29, 30.—PARK OPERA HOUSE (John L. Gilson, mgr.): Dare Devil Dan, with Ray Raymond in the role, turned them away and pleased all; good co.

EAST STROUDSBURG.—OPERA HOUSE (R. J. Booth, mgr.): Joe Hortis in Frits, the Wandering Musician 18; very good co.; good business. Our New Minister 21; excellent co.; fair business. Isle of Spice 27. Moonshiner's Daughter Nov. 1.

WEST CHESTER.—OPERA HOUSE (J. F. Small, mgr.): Mildred and Rouciere 14; fair house; pleased. Victor's Venetian Band 19 pleased large audience. King's Princess of Patches 23. Cantata 28.

CORRY.—LIBRARY THEATRE (H. W. Parker, mgr.): Miss Petticoats 20; excellent attraction; poor business. Paul Gilmore in Call of the North 27. Union Depot 18, 19 (home talent) to S. R. O.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): A Good Fellow 19; excellent, to good attendance. Maloney's Wedding Day 21. Cambria Glee Society of Wales 23. Miss Petticoats 29.

WARREN.—LIBRARY THEATRE (J. D. Woodard, mgr.): The Heir to the Hoorah 15; good house; well pleased. The Witching Hour 23. The Merry Widow 27.

BRADFORD.—THEATRE (Jay North, mgr.): Heir to the Hoorah 14 pleased good house. Tempest and Sunshine 23. Mrs. Fiske 25. Merry Widow 28.

WELLSBORO.—BACHE AUDITORIUM (Durrit and Durrit, mgrs.): Howe's moving pictures 14 to large and delighted audience.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Gay Hussars 15; fine performance to fair house. A Broken Idol 16, matinee and evening, pleased good business. Rose Stahl in The Chorus Lady 21. St. Elmo 22. The Thief 26. Robert Edeson in The Noble Spaniard 27.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Wayne Musical Comedy co. 13-15; six performances to paying business; satisfactory. Man of the Hour 16; competent co. to good business. Devil's Auction 18, light business. David Warfield in The Music Master 19 to capacity; house was sold out three hours after seats were placed on sale. Strongheart 21. Charles B. Hanford 22. Top o' th' World 23.

NEWBERRY.—CITY OPERA HOUSE (Earhardt and Baxter, mgrs.): Coburn's Minstrels 12; good to big business. Human Hearts 19. Lion and the Mouse 25. Holland Hall, the Harry Morquist co., 11; good co. to full house.—ITEM: The many Newberry friends of Pat Crawford, a South Carolinian, were glad to see him in Coburn's Minstrels and gave him a hearty welcome.

ORANGEBURG.—ACADEMY (J. M. O'Dowd, mgr.): Coburn's Minstrels 10; good house and performance. Wayne Comedy co. 16 in White Hat and A Knight and a Girl; good houses; pleased.

FLORENCE.—AUDITORIUM (F. Brand and G. Brown, mgrs.): Burton L. King in Strongheart 16; excellent co. to fair business. The Lion and the Mouse 20.

ABBEVILLE.—OPERA HOUSE (A. B. Cheatham, mgr.): Coburn's Minstrels 14; good co.; poor business. Human Hearts 18; good co.; fair house. Lion and the Mouse 22.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher, mgr.): Lacey Musical co. 11, 12. The Red Mill 13 to capacity; pleasing performance. Lacey Musical co. 13-16 to good houses; fair co. The Cherry Blossoms 18.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Lena Rivers 8 pleased fair business. The Red Mill 15 to capacity business. Tempest and Sunshine 18; poor business; fair co.

WATERTOWN.—GRAND (William Culver, mgr.): Are You Crazy? 14; co. and business fair. Lena Rivers 18; good co. and business. The House of a Thousand Candles 22.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub, mgr.): Bailey and Austin in The Top o' th' World 18 delighted a large audience. Florence Gear in Fluffy Ruffles 19; excellent performance, to good business. A Fool and His Money 25. S. Miller Kent in A Dry Town 28. Human Hearts 30. Tim Murphy Nov. 3.—BIJOU (Fred Martin, mgr.): Charley Grapewin in Above the Limit 14-16 played to good houses. David Higgins in Captain Clay of Missouri opened to good business 18-23. The Show Girl 25-27.

CHATTANOOGA.—SHUBERT (P. R. Albert, mgr.): The Climax pleased fair business 13, 14. Brewster's Millions pleased fair business 16. Florence Gear in Fluffy Ruffles 18. The Top o' th' World 19.—BIJOU (O. A. Seal, mgr.): The Wizard of Wiseland 11-16; poor co. to fair business. Charlie Grapewin in Above the Limit 18-23.

NASHVILLE.—VENDOME (W. A. Sheetz, mgr.): Florence Gear in Fluffy Ruffles 16 to fair business. The Climax 18-20; with a splendid co.; delighted good audiences. Blanche Walsh 23. The Servant in the House 25-30. Tim Murphy Nov. 1. Louis James 2, 3.—BIJOU (George Hickman, mgr.): The Wizard of Wiseland 18-23.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown, mgr.): House dark 11-20. Florence Gear in Fluffy Ruffles 20. The Circus Girl 22.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis, mgr.): Colored Aristocrat 12 canceled. Blanche Walsh in The Test 13; splendid, to two full houses. Adelaide Thurston 14, 15 in Contrary Mary; delighted three good houses. Yorke and Adams in In Africa 16, 17. Black Patti 20. Traveling Salesman 21. George M. Cohan and Family in The Yankee Prince 23. The Girl from Rector's 25, 26. The Land of Nod 28, 29. Richard Carle 30.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): The Gagnon and Pollock Stock co. scored another good week 10-16; playing A Mother's Heart in a very satisfactory manner; Mr. Gagnon, Jewell Kelly, George Hanna, Edith Pollock, Babe Dorris, and Bonnie Lee all did some splendid work. A Child of the Regiment 17-23.—TENT (Earnest Rische, mgr.): Opened night 14 with H. D. Rucker's famous Korak Wonder co. with band and orchestra in comedy dramas for an indefinite stay; change of bill each night; opening bill A Texas Girl; business very good.

SULPHUR SPRINGS.—JEFFERSON (J. Bert Thomas, mgr.): Eugene Walter's three-act play entitled The Wolf 11; the house was filled; many coming from neighboring towns to witness the opening performance in the new house; the co. carried the most elaborate scenery ever placed upon a stage in this city and pleased. Captain Richard Hobson delivered a lecture 12, under the auspices of the Ladies' Civic clubs of this city, to large and appreciative audience. The Lewis and Lake Musical Comedy co. 14 in the two-act extravaganza, The $10,000 Beauty to a full house; the performance was pleasing in every respect. Missouri Girl 18. Graustark 20.

DALLAS.—OPERA HOUSE (George Auzy, mgr.): Max Figman 11, 12 in Old Curiosity Shop and Man on the Box drew good houses to three performances; not finding Old Curiosity Shop a taking venture Mr. Figman will abandon same after Nov. 1. The Wolf, with fair co., to moderate business 13. The Traveling Salesman 14, 15 to capacity houses; deservedly; excellent attraction; was well received and well balanced co. Blanche Walsh played a return of The Test 16; receiving the cordial welcome usually accorded her. Land of Nod 18. Girl from Rector's 19. Graustark 20, 21. Yorke and Adams 22, 23.

GALVESTON.—OPERA HOUSE (Charles T. Bren, mgr.): The Alaskan 8, 9; good co. and business. Blanche Walsh in The Test 11 to good business. Soul Kiss 12; co. only fair; S. R. O. Yorke and Adams 14 pleased small houses. Traveling Salesman 17, 18, delighted large houses. George Cohan in The Yankee Prince 19. Adelaide Thurston in Contrary Mary 20, 21. The World and a Woman 22. Black Patti 23.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Graustark 11; fair co. and house. The Convict's Daughter 12; poor co.; fair house. Adelaide Thurston in Contrary Mary 13; good co. and house. Blanche Walsh in The Test 14; excellent co.; good house. Yorke and Adams in In Africa 19. George M. Cohan in The Yankee Prince 21. The Land of Nod, matinee and night, 23.

EL PASO.—CRAWFORD (Frank Rich, mgr.): North Brothers' Stock co. in The Heir to the Hoorah 9-16. Out of the Fold 17-24. The Little Gray Lady; this co. has become very popular. The Beibl Ladies' Orchestra is alone worth more than the price of admission.—EL PASO (Frank Rich, mgr.): Raymond Teel Musical Comedy co. in Variety Isle 15.

AMARILLO.—GRAND (H. H. Elliott, mgr.): Peyton Sisters co. closed four nights' engagement 15 to a good house with The Right Way. Dan Russell and The Matinee Girl co. presented McKenna's Flirtation 16 to a capacity and pleased audience. The Girl from Rector's 18; one of the best cos. ever here, to capacity house and highly pleased audience.

BEAUMONT.—KYLE (E. M. Weiss, mgr.): Yorke and Adams in In Africa 13; two performances, to good patronage and pleased. The Soul Kiss 15 to fair receipts; performance up to standard. George M. Cohan and His Royal Family 18; large sale of seats and a theatrical event anticipated. The World and a Woman 21.

M'KINNEY.—OPERA HOUSE (Jesse Warden, mgr.): Lewis and Lake Musical Comedy co. 11-13; opened to packed house; very light business the next two evenings; co. fair, but failed to please. Black Patti 14 to a full house; pleased. The Cow Puncher 24. The Smart Set 26. Tempest and Sunshine 27. Parsifal Nov. 2.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Adelaide Thurston in Contrary Mary 16 pleased good house. Black Patti 19. Traveling Salesman 20. George Cohan 22. Land of Nod 25. World and Woman 26. Girl from Rector's 28. Richard Carle 29.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson, mgrs.): The Cow Puncher 15; fair business. Smart Set 19; good business. Forgiven 29. Parsifal Nov. 1. King of Tramps 5.

LA GRANGE.—OPERA HOUSE (B. F. Harigel, mgr.): Fast Mail co. 9 canceled. The Girl from Chili 9 pleased fair business. The Convict's Daughter 18 canceled. Powers' Hypnotic Comedy co. 18-20; good; appreciative business.

PALESTINE.—NEW TEMPLE (W. E. Swift, owner and mgr.): Theodore Lorch co. 18-23. Billy Link's Vaudeville co. 25-30. Tempest and Sunshine Nov. 4. Missouri Girl 5. Forgiven 9. Parsifal 10.

WICHITA FALLS.—WICHITA (C. W. Bean, mgr.): Black Patti 11; fair co.; good house. Richards and Pringle's Minstrels 15; good co.; topheavy house. Girl from Rector's 19.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Wolf 12; good co. Black Patti 13; topheavy audience. The Missouri Girl 16; poor co.; small audience.

MARSHALL.—AUDITORIUM (L. A. Myers, mgr.): Billy Link's Musical co. 11, 12; good business and co. Marjorie Lake 15, 16; good business; co. fair. A Missouri Girl 22.

CLEBURNE.—BROWN'S OPERA HOUSE (O. S. Brock, mgr.): Smart Set 12; good, to good house. Graustark 13; excellent, to good business.

SHERMAN.—OPERA HOUSE (A. B. Saul, mgr.): The Smart Set 16; fair business; pleased. Co. closes 30.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines, mgr.): The Missouri Girl 11 to good business; performance poor.

BROWNWOOD.—OPERA HOUSE (R. W. Harrimon, prop.): Albert Taylor in three performances; pleased good audiences 15.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Moving pictures to large houses 18-23. Byrne Brothers in Eight Bells 29. Peck's vaudeville Nov. 1-6. Paid in Full 8. Traveling Salesman 11.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): The Servant in the House 15; satisfactory production, to fair business. House of a Thousand Candles 20; very ordinary; poor house. Phil Ott Comedians 21-23.

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MONTPELIER.—OPERA HOUSE (G. L. Blanchard, mgr.): Peck's Bad Boy to small house 18; poor performance. Eight Bells 30. The Traveling Salesman Nov. 3. The Thief 5. Paid in Full 10. Polly of the Circus 13.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh, mgr.): Human Hearts 16; good co., to small business. The Man on the Box 21. Ten Nights in a Bar-room 25.

WHITE RIVER JUNCTION.—GATES OPERA HOUSE (A. M. Hall, mgr.): Servant in the House 19. House of a Thousand Candles 23. Traveling Salesman Nov. 1.

BELLOWS FALLS.—OPERA HOUSE (J. E. Brosnahan, mgr.): A Servant in the House 14 to a good house. House of a Thousand Candles 21. Traveling Salesman 29.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): Human Hearts 20. The Thief 2.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): Salomy Jane 14, to light business. Norman Hackett in Beau Brummel 15 pleased small house. The Newlyweds and Their Baby 16; good, to fair business. Fred Niblo in his travel talks 18 delighted a big house. Olga Nethersole in The Writing on the Wall 19; strong co., to big business. Fred Niblo 25. Florence Gear in Fluffy Ruffles 26.—BIJOU (C. I. McKee, mgr.): Young Buffalo in New York 18-23; business good. Follies of the Day 25-30.

WINCHESTER.—AUDITORIUM (F. H. Hable, mgr.): Uncle Josh Simpkins 4; fair, to good business. Paid in Full 5 excelled anything ever here. Little Miss Muffett 7; only fair, to fair business. Lena Rivers 13 pleased full house. Our New Minister Nov. 3. Flower of the Ranch 9. Frank Deshon in A Knight for a Day 11.

SOUTH BOSTON.—TEMPLE (W. B. Noblin, mgr.): Charles R. Reno in Joshua Simpkins 15 by well balanced co. to fair business. Edna Marshall in Lena Rivers 16.—ITEM: House has been thoroughly renovated, and great things are expected of the new management.

STAUNTON.—BEVERLEY (Barkman and Shultz, mgrs.): Norman Hackett 13 in Beau Brummell to large and enthusiastic audience; several curtain calls. Fluffy Ruffles 22. Servant in the House 27. The Burglar 30.

PETERSBURG.—ACADEMY (J. P. Coleman, mgr.): Salomy Jane 13; small house; pleased. The Newlyweds 15; good business; well pleased. Paid in Full 18; fair house; well pleased.

WASHINGTON.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Chauncey Olcott 12; excellent, to good business. The Spoilers 14; poor co.; good business. Dustin Farnum 15; very good; fair business. In Old Kentucky 16; fair co. and business. Shepherd King 22, 23. Josh Perkins 25. Victor Moore 28. Parisian Model 29. Climax Nov. 5.

EVERETT.—THEATRE (H. R. Willis, mgr.): The Cat and the Fiddle 9; house fair; co. fair. Three Twins 10; excellent co.; big house.—ACME (T. S. John, mgr.): Acme Stock co. in Bosom Friend of Bowser 11-16.—SCENIC: Fannings Stock co. in The Man from Mexico 11-16.

TACOMA.—THEATRE (C. H. Herald, mgr.): Texas 10; light attendance. Uncle Josh Perkins 11; same old play. The Three Twins on a return engagement 13, 16; filled the house both nights; this play has made a phenomenal run in this city.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Grace Van Studdiford 15, 16. The Prince Chap 19, 20 (return); good business. Wildfire 22, 23. Morrison's Faust 25. Mrs. Fiske 28. House Next Door 29. Maude Adams 30.—VIRGINIA (Charles A. Feinler, mgr.): School Days closed very successful week 18. The Wolf 18-20; good business. Call of the Wild 21-23. German Opera co. 28-30.—APOLLO (H. W. Rogers, mgr.): Irwin's Gibson Girls 14-16; S. R. O. Rose Hill Folly co. 18-20; very good business. Pads and Follies 21-23. Gay Masqueraders 25-27. Lid Lifters 28-30.—GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Hall's Associate Players 25—indefinite.

CLARKSBURG.—OPERA HOUSE (A. J. Smith, mgr.): Polly of the Circus 12 pleased to S. R. O. Elliott Dexter in Prince Chap 15; satisfied small audience. The Burglar 18, matinee and night; fair co., to good business. Little Miss Muffett and Isle of Spice canceled for Hall's Associate Players 18-23, with exception of Vogel's Minstrels 20. The Climax 25. Wildfire 29. Stetson's U. T. C. 30.

FAIRMONT.—OPERA HOUSE (J. E. Powell, mgr.): Grace George in A Woman's Way 14; packed house; excellent satisfaction. Moulin Rouge Girls 15 satisfied good male house. The Prince Chap 16 pleased two medium houses. Vogel's Minstrels 19; small house. Wrestling Tournament 20 called off. Isle of Spice 21. The Holy City 22. The Climax 23. Wildfire 27. Quincy Adams Sawyer 30.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): The Show Girl 18; fair performance, to good business. Florence Gear in Fluffy Ruffles 25. The Servant in the House 28, 29.

GRAFTON.—OPERA HOUSE (George Brinkman, mgr.): The Isle of Spice 20; excellent performance, to big house. The Climax 27.—CASINO (Phillips and Jones, mgrs.): Exceptionally good vaudeville, to S. R. O.

PARKERSBURG.—CAMDEN (W. R. Kemery, mgr.): Keyes Sisters' Stock co. 11-16 pleased good business in Wyoming, Michael Strogoff, Folks of Wolfe Creek, and A New England Romance. Isle of Spice 23. May Laporte Stock co. 25-30.

CHARLESTON.—BURLEW (N. S. Burlew, mgr.): The Bay Sinister 12; poor performance and business. Grace George 16 pleased. Great Divide 18; fair performance and business. At Cripple Creek 23.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): The Burglar 13 pleased small house. The Holy City 20.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye, mgr.): Blanden Stock co. closed a three nights' engagement 13, having given By Right of Sword, Belle of Richmond, and Killarney; vaudeville between acts; Boston Ladies' Military Band was a pleasing feature. The Golden Girl 17, matinee and evening; one of the best cos. of the season and drew large business. The Flints opened a week's engagement 18; are doing nicely and pleasing patrons. The Wolf 25. Girls 26. Joseph F. Sheehan Opera co. 28. The Girl That's All the Candy 29. Duckstader's Minstrels 30. Mandy Green 31.—ITEM: Mort. H. Singer, proprietor of Golden Girl co., had as his guests at its production here Percy Hammond, of Chicago "Tribune"; W. J. Evans, general manager of the Singer cos.;

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Joseph Harris, of Askin and Harris, Chicago; L. Coleman, general stage director of Singer cos.

JANESVILLE.—OPERA HOUSE (Peter L. Myers, mgr.): Three Weeks 12; performance not given; scenery car did not arrive. Blandon Stock co. 14-16 in By Right of Sword, Belle of Richmond, and Killarney; good business; these plays were put on with correct scenery, mechanical and electrical effects and were as good as many high price attractions. The Beauty Spot 18. Jefferson De Angelis; capacity business; attraction pleased; co. included Viola Gillette, George J. McFarlane, Frank Doane, and Isabel D'Armond. The Golden Girl 19; large house; an excellent attraction; fine chorus; costumes pretty, and Jenny Lucus as Cadet Carter is good; songs and chorus work excellent. Girls 25. Callahan Vaudeville co. 26-28. Paid in Full 30.

PORTAGE.—OPERA HOUSE (A. H. Carpenter, mgr.): Winninger Brothers in repertoire 10-16; good attractions; good houses. Plays: John the Janitor, The Golden Rule, The Old Mill Stream, Rip Van Winkle, A Stranger in a Strange Land, The Arkansas Traveler, and The German Senator. The Royal Prisoner 18; poor attraction; light business.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): The Harvey Stock co. 10-16 opened to crowded houses with The Prince and the Peasant, Sin and Its Sorrows, Clover-dale Farm, The Russian Slave Girl, Signal of Liberty, Lena Rivers, Deadwood Dick, and The Devil. As the Sun Went Down 19. Little Johnny Jones 27.

BELOIT.—OPERA HOUSE (B. H. Wilson, mgr.): The Partello Stock co. 11-17 to good business in Thorns and Orange Blossoms, Beyond the Law, Lena Rivers, A Wife's Peril, The New Magdalene, Her Fatal Marriage, and The Bandit King. Little Johnny Jones 29. Girls 22. William Owen 23.

EAU CLAIRE.—OPERA HOUSE (C. D. Hess, mgr.): Forty-five Minutes from Broadway 12; good business; pleased. Just a Woman's Way 17; matinee and evening, to good business; good co. Babes in Toyland 22. Paid in Full 27. Commencement Day 29. Grace Hayward Stock co. 31-Nov. 6.

WAUSAU.—OPERA HOUSE (C. S. Cone, mgr.): The Great Divide 6; excellent co. and business. The Golden Girl 12; great performance and co.; good business. The Maid and the Mark (local) 15 to S. R. O. As the Sun Went Down 21.

MENASHA.—APPLETON (Charles Takacs, mgr.): The Golden Girl 14; excellent co. to crowded house. Primrose Minstrels 25. Little Johnny Jones 26. The Girl Question 27. William Owen 30. Gentleman from Mississippi Nov. 7. Grace Hayward Stock co. 15-20.

OSHKOSH.—OPERA HOUSE (J. E. Williams, mgr.): The Golden Girl 15; house crowded and performance fine. My Friend from Arkansaw 17; packed house, matinee and night. George Primrose's Minstrels 25.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle, mgr.): McFadden's Flats 15; poor, to good business. The Royal Chef 19. Leslie Carter 23. The Man of the Hour 29.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Valley Forge 16 canceled. The Man of the Hour 30. Sunny Side of Broadway Nov. 8. Man on the Box 16.

CANADA.

LONDON, ONT.—OPERA HOUSE (J. D. Hagan, mgr.): Damrosch and the New York Symphony Orchestra 13; fair attendance and thorough appreciation. The Honeymooners 16; good attendance and pleased, both matinee and night. St. Andrews Concert, under local auspices, 21. David Copperfield 22. The Lily and the Prince 23. A Knight for a Day 25. Joe Weber in The Merry Widow and the Devil 26. Madame Blanche Marchesi Concert co. 27.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): The Witching Hour 18 to capacity business; very good. Madame Marchesi 19 to large and fashionable audience. The Burgomaster 21-23. Marguerite Clark in The Wishing Ring 25, 26.——OPERA HOUSE (R. W. Marks, mgr.): The Marks Brothers' Dramatic co. indefinite (stock); doing usual capacity business; pleased 23-30.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Colonial Stock 18-23 in As a Man Soweth, Lady Huntworth's Experiment, A Wife's Peril, A Woman's Victory, The Brixton Burglary, The Sorrows of Satan, Little Lord Fauntleroy, and The War of Wealth.——ITEM: Opening bill greeted by small house; performance merited much better attendance.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Going Some, with James Spottswood leading and an all round good co., to good business 13-15.——GRAND (W. B. Lawrence, mgr.): ITEM: House has been entirely remodeled and redecorated, making it one of the most attractive in the city.

BROCKVILLE, ONT.—OPERA HOUSE (F. I. Ritchie, mgr.): Bernard Daley in Sweet Innisfallen 15, under auspices A. O. H. No. 2, pleased large audience. The Burgomaster 18 gave excellent satisfaction to well filled house. Madame Blanch Marchesi in a Song Recital 21.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan, mgr.): Eva Mylott 14 pleased large house. Sweet Innisfallen 18 to fair business. The Burgomaster 19 to good business. Madame Marchesi 20. The Merry Widow and the Devil 25. The Witching Ring 27.

PETERBOROUGH, ONT.—OPERA HOUSE (J. J. Turner, Sr., mgr.): Bernard Daly in Sweet Innisfallen 20; fair house; much pleased. Madame Marchesi 25. Marguerite Clarke in The Wishing Ring 28.

QUEBEC, QUE.—BENNETT'S (J. H. Alos, mgr.): The New Sunny South co. to big business 13, 14. Wilmer Walter in The Man on the Box opened 18-20 to a good house. The Craig Stock co.

ST. CATHARINES, ONT.—OPERA HOUSE (H. Stuart Raleigh, mgr.): Orchestral Concert 16; fair business. David Copperfield 18 pleased fair business. Helen Duncan Bredmus (recital) 21. Queen Zephra 25-30.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox, mgr.): Knight for a Day 15; good attraction to large house. Moving pictures and vaudeville balance week; good business. Honeymooners 22.

SHERBROOKE, QUE.—CLEMENT (W. S. Tipett, mgr.): Sunny South 10; crowded house. The Man on the Box 16 delighted full house. Talking pictures 18-24.

HALIFAX, N. S.—ACADEMY (J. D. Medeave, mgr.): Robinson Opera co. 18-23 in Mascot. Lucia Nolan made hit.

ST. THOMAS, ONT.—GRAND (William Devine, mgr.): The Honeymooners pleased fair business 15. David Copperfield 21. Bernard Daly in Sweet Innisfallen 25. Girls 28.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Louisville, Ky., 25-27, Lexington 28, Dayton, O., 29, Wheeling, W. Va., 30, Philadelphia, Pa., Nov. 1-13.

ALLEN, ESTELLE (Joseph King, mgr.): Norristown, Pa., 30.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York city Sept. 27-Oct. 30.

AMERICAN BOBO, Hutchinson, Kan., Nov. 8.

ANGLIN, MARGARET (Louis Nethersole, mgr.): New York city Sept. 20—indefinite.

ARIZONA (Gus Hill, mgr.): Boston, Mass., 25-30.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Toronto, Ont., 25-30, Cleveland, O., Nov. 1-6.

ARSENE LUPIN (Charles Frohman, mgr.): New York city Aug. 26—indefinite.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): St. Paul, Minn., 24-30.

AS TOLD IN THE HILLS (W. F. Mann, owner): Newcomerstown, O., 26, Cambridge 27, Massillon 28, Uhrichsville 29, Canal Dover 30, Salem Nov. 1, Lisbon 2.

AT CRIPPLE CREEK (Chas. H. Wuers, prop.): Jackson, O., 27, Circleville 28, Marion 29, Newark 30, Zanesville Nov. 1, Coshocton 2, Canal Dover 3, Massillon 4, Alliance 5, Canton 6.

ATWELL, GRACE (Dorner Co., Inc. mgr.): Rhinebeck 25, Ellenville 26, Fishkill 27, Ossining 28, Glen Cove 30.

BANKER'S CHILD (Harry Shannon, mgr.): Homer, Mich., 26, Concord 27, Jonesville 28, Hudson 29, Tecumseh 30, Butler, Ind., Nov. 1, Montpelier, O., 2, Wauseon 3, Napoleon 4, McComb 5, Lima 6.

BATES, BLANCHE (David Belasco, mgr.): Tacoma, Wash., 25, 26, Victoria, B. C., 27, Vancouver 28, 29, Bellingham, Wash., 30, Spokane Nov. 1-3, Missoula, Mon., 4, Butte 5, 6.

BECAUSE IT DOESN'T PAY (Jed Carlton, mgr.): Centralia, Mo., 26, Paris 27, Mexico 29, Moberly 30.

BELLE OF JAPAN (Wm. Wamsher, mgr.): Beemer, Neb., 26, Hooper 27, Schuyler 28, Wahoo 29, Ashland 30, Council Bluffs, Ia., 31.

BELLEW, KYRLE (Charles Frohman, mgr.): New York city Oct. 26—indefinite.

BEN-HUR (Klaw and Erlanger, mgrs.): Indianapolis, Ind., 25-30, Chicago, Ill., Nov. 1-27.

BEVERLY (A. G. Delamater, mgr.): St. Louis, Mo., 24-30.

BIG JIM (Gordinier Brothers, mgrs.): Lyons, Neb., 26, Pender 27, Emerson 28, Osmond 29, Orchard 30.

BILLY THE KID (Eastern: Chas. H. Wuers, mgr.): Haverstraw, N. Y., Nov. 1, Walden 2, Hudson 3, Albany 4, Amsterdam 5, Schenectady 6.

BILLY THE KID (Western: Chas. H. Wuers, mgr.): Irwin, Pa., 26, Greensburg 27, Tarentum 30, Renovo Nov. 2, Phillipsburg 3, Clearfield 4, Tyrone 5, Johnstown 6.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., 18-30.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Davenport, Ia., 28, Hutchinson, Kan., Nov. 1.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Columbus, Ga., 26, Demopolis, Ala., 27, Selma 28, Pensacola, Fla., 29, Biloxi, Miss., 30, Gulfport Nov. 1, Mobile, Ala., 2, 3, Hattiesburg, Miss., 4, Meridian 5, Jackson 6.

BROADWAY AFTER DARK (A. H. Woods, mgr.): Detroit, Mich., 24-30.

BURKE, BILLIE (Charles Frohman, mgr.): Seattle, Wash. 25-30.

CALL OF THE WILD (Betts and Fowler, mgrs.): Vandergrift, Pa., 26, Du Bois 27, Altoona 28, Johnstown 29, Huntingdon 30, Tarentum Nov. 1, Oil City 2, Titusville 3, Corry 4, Salamanca, N. Y., 5.

CARTER, MRS. LESLIE: Omaha, Neb., 26-28.

CHARLOTTE TEMPLE (A. H. Sheldon, mgr.): Philadelphia, Pa., 25-30.

CHECKERS (Stair and Havlin, mgrs.): Minneapolis, Minn., 24-30, Milwaukee, Wis., 31-Nov. 6.

CIRCUS MAN (Klaw and Erlanger, mgrs.): Pittsburgh, Pa., 25-30.

CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill., Aug. 2—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): New York city Aug. 2—indefinite.

CLIMAX, THE (Middle West: Joseph Weber, mgr.): Toledo, O., 24-30.

CLIMAX, THE (Western: Joseph Weber, mgr.): Vancouver, B. C., 25-27, Westminster 28, Whatcom, Wash., 29, Everett 30.

CLIMAX, THE (Joseph Weber, mgr.): Brooklyn, N. Y., 25-30, Providence, R. I., Nov. 1-6.

CLIMAX, THE (Southern: Joseph Weber, mgr.): Atlanta, Ga., 25-28, Columbus 29, Macon 30.

CLIMAX, THE (Joseph Weber, mgr.): London, Eng., Sept. 6—indefinite.

CLIMAX, THE (Pennsylvania: Joseph Weber, mgr.): Weston, W. Va., 26, Grafton 27, Uniontown, Pa., 28, McKeesport 29, 30.

CLUXTON, WALTER: Sumter, S. C., 26, Graniteville 27, Florence 28, Rockingham, N. C., 29, Durham 30, Wilson Nov. 2, Washington 3, Greenville 4, Henderson 5, Richmond, Va., 6.

COAST OF CHANCE (George H. Brennan, mgr.): Rochester, N. Y., 25-27.

COLLIER, WILLIAM (Charles Frohman, mgr.): Boston, Mass., 4-30, Fall River Nov. 1, Newport, R. I., 2, New Bedford, Mass., 3, Manchester, N. H., 4, Portland, Me., 5, 6.

COMMANDING OFFICER (Daniel Frohman, mgr.): Hartford, Conn., 27.

CONVICT 999 (A. H. Woods, mgr.): Philadelphia, Pa., 25-30.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Scranton, Pa., 25-27, Wilkes-Barre 28-30.

COUNTRY KID (H. B. Whittaker, mgr.): Crawfordsville, Ind., 26, Ladoga 27, Greencastle 28, Martinsville 29, Franklin 30, Greenfield Nov. 1, Jamestown 2, Covington 3, Paris, Ill., 4, Rockville, Ind., 5, Terre Haute 6.

COUNTY SHERIFF (Woe and Price, mgrs.): Atlantic City, N. J., Nov. 1, Vineland 2, Salem 3, Trenton 4.

COWBOY GIRL (Kilroy and Britton, mgrs.): Des Moines, Ia., 21-Nov. 3.

COW PUNCHER (Central: W. F. Mann, owner): Taylor, Tex., 26, Crockett 27, Palestine 28, Jacksonville 29, Kaufman 30, Ennis Nov. 1, Midlothian 2.

COW PUNCHER (Eastern: W. F. Mann, owner): Sandusky, O., 26, Marion 27, Mt. Gilead 28, Galion 29, Mansfield 30.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Buffalo, N. Y., 25-30.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Brooklyn, N. Y., 25-30.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Kansas City, Mo., 24-27, Omaha, Neb., 28-30.

CRY BABY (C. W. Mercer, mgr.): Murphysboro, Ill., 26, Chester 27, Marissa 28, Du Quoin 29, Coulterville 30, Belleville 31.

DALTON, BOBERT (John W. Rankin, mgr.): La Fayette, La., 26, Lake Charles 27, Orange, Tex., 28, Port Arthur 29, Beaumont 30, Galveston 31, Brenham Nov. 1, Caldwell 2, Rockdale 3, Austin 4, San Marcos 5, Taylor 6.

DANIEL BOONE ON THE TRAIL (Central: J. W. Clinton, mgr.): Mansfield, O., 29, Worcester 30, Pomeroy Nov. 2, Pt. Pleasant, W. Va., 3, Holden 4, Charleston 5, Sutton 6.

DANIEL BOONE ON THE TRAIL (Eastern: Boone Amusement Co., mgrs.): Farmington, Ill., 26, Cuba 27, Lincoln 28.

DAVID COPPERFIELD (Edward C. White, mgr.): Grand Rapids, Mich., 24-27, Toledo, O., 28-30, Indianapolis, Ind., Nov. 1-3.

DEADWOOD DICK'S LAST SHOT (Chas. H. Wuers, mgr.): Winsted, Conn., 26, So. Norwalk 27, Danbury 28, Haverstraw, N. Y., 30, Trenton, N. J., Nov. 1, Plainfield 2, Burlington 4, Vineland 5, Atlantic City 6.

DEVOY, EMMETT (W. G. Smyth, mgr.): Fresno, Cal., 26, San Jose 27, Stockton 28, Oakland 29, 30.

DIXEY, HENRY E. (Henry W. Savage, mgr.): Milwaukee, Wis., 24-30.

DODGE, SANFORD (R. S. Ford, mgr.): Malad, U., 26, 27, Brigham Nov. 5, 6.

DODSON, J. E. (Cohan and Harris, mgrs.): Ft. Wayne, Ind., 26, Columbus, O., 27, 28, Wheeling, W. Va., 29, Altoona, Pa., 30.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 6—indefinite.

EAST LYNNE (W. J. McDonald, mgr.): Hebron, Neb., 26, Alexandria 27, Diller 28, Odell 29, Barnston 30.

EDESON, ROBERT (Henry B. Harris, mgr.): Fall River, Mass., 28.

ELI AND JANE (Harry Green, mgr.): Walnut Ridge, Ark., 26, Batesville 27, Newport 28, Forrest City 29, Wynne 30, Brinkley Nov. 1, Hazen 2, Marianna 3, Clarendon 4, Stuttgart 5, Camden 6.

ELLIOTT, MAXINE (George J. Appleton, mgr.): Chicago, Ill., 24-Nov. 6.

EYE WITNESS (Jackson and Manley, mgrs.): Norfolk, Va., 25-30, Atlanta, Ga., Nov. 1-6.

FARMER'S DAUGHTER, THE (C. Anderson, mgr.): Heron Lake, Minn., 26, Sibley, Ia., 27, Hartley 28, Ruthven 29, Hartington, Neb., Nov. 2, Wayne 3, Bloomfield 4, Osmond 5, Creighton 6.

FARNUM, DUSTIN (Liebler and Co., mgrs.): Butte, Mont., 26, 27.

FAUST (Olga Verne White, prop.): Rock Island, Ill., 26, Davenport, Ia., 27, Kewanee, Ill., 28, Moline 29, Cedar Rapids, Ia., 30, Maquoketa Nov. 1, Anamosa 2, Manchester 3, Independence 4, Waterloo 5, Charles City 6.

FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): New York city Oct. 26—indefinite.

FIGHTING PARSON (W. F. Mann, owner): Jefferson, Ia., 26, Carroll 27, Manning 28, Audubon 29, Atlantic 30, Council Bluffs 31, Missouri Valley Nov. 1, Logan 2.

FIGMAN, MAX (John Cort, mgr.): Tulsa, Okla., 26, Guthrie 27, Enid 28, Wichita, Kan., 29, Coffeyville 30, Joplin, Mo., Nov. 1, Springfield 2, Sedalia 3, Kansas City 4-6.

FINAL SETTLEMENT (Southern: Clay T. Vance, mgr.): Sumter, S. C., 26, Augusta, Ga., 27, Chester, S. C., 28, Union 29, Laurens 30.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Erie, Pa., 26, Youngstown, O., 27, Wheeling, W. Va., 28, Canton, O., 29, Akron 30, Louisville, Ky., Nov. 1-3, Lexington 4, Columbus, O., 5, 6.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): New York city Oct. 5—indefinite.

FURNISHED ROOM IN FORTY-FIFTH STREET (A. H. Woods, mgr.): Philadelphia, Pa., Nov. 1-6.

GALLAND, BERTHA (Sam S. and Lee Shubert, Inc., mgrs.): New York city 25-Nov. 6.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Springfield, Ill., 25-27, Peoria 28-30, So. Chicago 31.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Boston, Mass., Sept. 20—indefinite.

GENTLEMAN FROM MISSISSIPPI (Eastern: Brady and Grismer, mgrs.): Syracuse, N. Y., 25-30, Troy Nov. 1-6.

GENTLEMAN FROM MISSISSIPPI (Western: Brady and Grismer, mgrs.): Salt Lake City, U., 25-30.

GEORGE, GRACE (Wm. A. Brady, mgr.): Toronto, Ont., 25-30.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Akron, O., 25-27, Youngstown 28-30, Detroit, Mich., 31-Nov. 6.

GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Baltimore, Md., 25-30, Brooklyn, N. Y., Nov. 1-6.

GIRL AND THE GAWK (Will H. Locke, mgr.): Edgeley, N. D., 26, La Moure 27, Oakes 28, Aberdeen, S. D., 29, 30.

GIRL AND THE STAMPEDE (Y. F. Lambert, mgr.): Edgar, Neb., 26, Fairfield 27, Hastings 28, Kearney 29, Gibbon 30, Grand Island 31.

GIRL FROM MONTANA (Robt. Taylor, mgr.): Estevan, Can., 26, Oxbow 27, Portal, N. D., 30.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill., Oct. 11-Nov. 6.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Fall River, Mass., 30.

GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Clarion, Ia., 26, Eagle Grove 27, Belmond 28, Hampton 29, Marshalltown 30, Algona Nov. 1, Emmetsburg 2, Spencer 3, Estherville 4, Sibley 5, Ellsworth, Minn., 6.

GIRL FROM U. S. A. (City: Harry Scott, mgr.): Cleveland, O., 24-30, Youngstown Nov. 1-3, Erie, Pa., 4-6.

GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Paris, Ill., 26, Charleston 27, Greenup 28, Robinson 29, Effingham 30, Collinsville 31, Marissa Nov. 1, Centerville 2, Sparta 3, Nashville 4, Duquoin 5, Carbondale 6, Belleville 7.

GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Merrill, Wis., 26, Marshfield 27, Grand Rapids 28, Amherst 29, Stevens Point 30, Stanley Nov. 1, Chippewa Falls 2, Stillwater, Minn., 3, Northfield 4, Faribault 5, Mankato 6, Winona 7.

GIRL OF EAGLE RANCH (Kelly and Brennan, mgrs.): White Pigeon, Mich., 26, Union City 28, Litchfield 29, Coldwater 30, Hudson Nov. 5, Bryan, O., 6.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Atlantic City, N. J., 26, 27, Trenton 28, Easton, Pa., 29, Pottstown 30.

GIRL OF THE MOUNTAINS (D. F. Wee, mgr.): Herkimer, N. Y., 28, Schenectady 29, Kingston 30, Canajoharie Nov. 1, Cobleskill 3, Sidney 4, New Berlin 5.

GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Louisville, Ky., 28-30.

GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): Detroit, Mich., 25-30.

GRAUSTARK (Central: Baker and Castle, mgrs.): Galeton, Pa., 26, St. Marys 27, Ridgway 28, Corry 29, Oil City 30, Greenville Nov. 1, Warren, O., 2, Conneaut 3, Ashtabula 4, Elyria 5, Loraine 6.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): So. Chicago, Ill., 24-27, Springfield 28-30, Peoria 31-Nov. 3, East St. Louis 4-6.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Denison, Tex., 26, Gainesville 27, Sherman 28, Wichita Falls 29, Amarillo 30, Sayre, Okla., 31, El Reno Nov. 1, Oklahoma 2, 3, Guthrie 4, Perry 5, Watonga 6, Enid 7.

GREAT DIVIDE (Henry Miller Co., mgrs.): Sedalia, Mo., 26, Pittsburg, Kan., 27, Joplin, Mo., 28, Webb City 29, Independence, Kan., 30, Coffeyville Nov. 1, Bartlesville, Okla., 2, Tulsa 3, Oklahoma 4, Enid 5, Wichita, Kan., 6.

GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): Seattle, Wash., 25-Nov. 6.

HACKETT, JAMES K. (Charles Frohman, mgr.): Chicago, Ill., 25-Nov. 6.

HACKETT, NORMAN (Jules Murry, mgr.): Columbia, S. C., 26, Sumter 27, Charleston 28, Savannah, Ga., 29, Augusta 30.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Americus, Ga., 26, Macon 27, Columbus 28, Troy, Ala., 29, Montgomery 30, Selma Nov. 1, Demopolis 2, Meridian, Miss., 3, Tuscaloosa, Ala., 4, Birmingham 5, Anniston 6.

HANS HANSON (Louis Reis, mgr.): Springfield, S. D., 26, Tyndall 27, Platte 28, Geddes 29, Wagner 30, Vermillion Nov. 1.

HARVEST MOON (Charles Frohman, mgr.): New York city 18-30.

HAWTREY, WILLIAM F. (Walter N. Lawrence, mgr.): Buffalo, N. Y., 25-30.

HEART OF AN INDIAN (J. R. Wright, mgr.): Tuscola, Ill., 26, Altamont 27.

HENDRICKS, BEN (A. H. Westfall, mgr.): Duck Lake, Can., 26, Southern 27, Davidson 28, Melfort 29, Yaw 30.

HER DARK MARRIAGE MORN (W. F. Mann, owner): Dowagiac, Mich., 26, Cassopolis 27, Coldwater 28, Allegan 29, Battle Creek 30, 31, Concord Nov. 1, Mason 2.

HIGGINS, DAVID (E. D. Stair, mgr.): Chattanooga, Tenn., 24-30, Birmingham, Ala., Nov. 1-6.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Chicago, Ill., 18-30.

HIS NAME ON THE DOOR: Springfield, Mass., 25, 26, Hartford, Conn., 28-30.

HODGE, WILLIAM (Liebler and Co., mgrs.): New York city Aug. 16-Nov. 6.

HOUSE OF THOUSAND CANDLES (I. E. Pond, mgr.): Rapid City, S. D., 27, Deadwood 28, Belle Fourche 29, Lead 30.

HOUSE OF THOUSAND CANDLES (N. Appell, mgr.): Lowell, Mass., 26, 27.

HUMAN HEARTS (Southern: W. F. Nankeville, mgr.): Johnson City, Tenn., 26, Greenville 27, Big Stone Gap, Va., 28, Middleboro, Ky., 29, Knoxville, Tenn., 30.

HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): Hamilton, Mont., 26, Stevensville 27, Victor 28, Missoula 29, Wallace, Ida., 30.

IDOLS (Walter N. Lawrence, mgr.): Providence, R. I., 25-27, Albany, N. Y., 28-30.

IN OLD KENTUCKY (A. W. Dinkwall, mgr.): Portland, Ore., 24-27, Chico, Cal., 29, Sacramento 30, San Francisco 31-Nov. 6.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Peoria, Ill., 24-27, Mattoon 28, Alton 29, Edwardsville 30, East St. Louis 31-Nov. 3, Springfield 4-6.

IN WYOMING (H. E. Pierce, mgr.): Roslyn, Wash., 26, Ellensburg 27, Sprague 28, Colfax 29, Pullman 30, Spokane 31-Nov. 6.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24—indefinite.

ISRAEL (Charles Frohman, mgr.): New York city Oct. 25—indefinite.

JAMES, LOUIS (Branch O'Brien, mgr.): Vicksburg, Miss., 26, Greenville 27, Clarksdale 28, Memphis, Tenn., 29, 30, Jackson Nov. 1, Nashville 2, 3, Frankfort, Ky., 4, Lexington 5, Henderson 6.

JEFFERSON, JOSEPH, AND WILLIAM W. (Albert Porris, mgr.): Pensacola, Fla., 26, Mobile, Ala., 27, Biloxi, Miss., 28, Hatties-

ANNOUNCEMENT

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burg 29, Meridian 30, Yazoo City Nov. 1, Jackson 2, Vicksburg 3, Natchez 4, Baton Rouge, La., 5, New Iberia 6.

KENDALL, EZRA (Liebler and Co., mgrs.): Chicago, Ill., 24-30.

KING OF BIGAMISTS (A. H. Woods, mgr.): Youngstown, O., 25-27, Akron 28-30.

LACKAYE, WILTON (Liebler and Co., mgrs.): Baltimore, Md., 25-30.

LAWRENCE, LIONEL (S. H. Joliffe, mgr.): Jefferson, Tex., 26, Clarksville 27, Paris 29, Bonham 29, Sherman 30, Denison Nov. 1, Greenville 2, Terrill 3, Ennis 4, Waxahachie 5, Corsicana 6.

LENA RIVERS (Central: F. W. McIntosh, mgr.): Bloomfield, Neb., 26, Stanton 27, Columbus 28, Seward 29, Aurora 30.

LENA RIVERS (Coast: Barton and Wiswell, mgrs.): Spokane, Wash., 24-29, No. Yakima 30, Seattle 31-Nov. 6, Tacoma 7.

LENA RIVERS (A. H. Windish, mgr.): South Boston, Va., 26, Keysville 27, Oxford, N. C., 28, Henderson 29, Emporia, Va., 30, Weldon, N. C., Nov. 1.

LILY AND THE PRINCE (Frank Holland, mgr.): Barrie, Ont., 26, Orilia 27, Lindsay 28, Belleville 29, Kingston 30.

LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Buffalo, N. Y., 25-30.

LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Augusta, Ga., 26, Charleston, S. C., 27, Savannah, Ga., 28, Brunswick 29, Jacksonville, Fla., 30, Tampa Nov. 1, 2, St. Augustine 3, Waycross, Ga., 4, Fitzgerald 5, Cordele 6.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Everett, Wash., 25, 26, Whatcom 27, 28, Victoria, B. C., 29, 30.

MADAME X (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19—indefinite.

MAN FROM HOME (Liebler and Co., mgrs.): Burlington, Ia., 26.

MAN OF THE HOUR (Southern: Brady and Grismer, mgrs.): Selma, Ala., 26, Montgomery 27, Pensacola, Fla., 28, Mobile, Ala., 29, Hattiesburg, Miss., 30, New Orleans, La., 31-Nov. 6.

MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Ft. Collins, Colo., 26, Greeley 27, Victor 28, Colorado Springs 29, Leadville 30, Salt Lake City, U., Nov. 3, Ogden 4, San Bernardino, Cal., 6.

MAN ON THE BOX (Coast: Boyd D. Trousdale, mgr.): Oelwein, Ia., 26, Marshalltown 27, Oscaloosa 28, Ottumwa 29, Grinnell 30, Osceola Nov. 1, Shenandoah 2, Atlantic 3, Council Bluffs 4, York, Neb., 5, Schuyler 6.

MAN ON THE BOX (Central: Trousdale Bros., mgrs.): Ames, Ia., 26, Villisca 27, Clarinda 28.

MANN, LOUIS (Wm. A. Brady, mgr.): Washington, D. C., 25-30.

MANNERING, MARY (Sam S. and Lee Shubert, Inc., mgrs.): Montreal, P. Q., 25-30.

MANTELL, ROBERT (Wm. A. Brady, mgr.): Philadelphia, Pa., 18-30.

MARRIED IN HASTE (W. F. Mann, owner): Virginia, Ill., 26, Jacksonville 27, Griggsville 28, Pittsfield 29, Palmyra, Mo., 30, Quincy, Ill., 31, Mt. Sterling Nov. 1, Beardstown 2.

MEADOWBROOK FARM (W. F. Mann, owner): Marion, Ill., 26, Herrin 27, Carbondale 28, McLeansboro 29, Centralia 30, Salem Nov. 1, Olney 2.

MELVILLE, ROSE (J. R. Stirling, mgr.): Milwaukee, Wis., 24-30, Beloit Nov. 1, Janesville 2, Madison 3, La Crosse 4, Red Wing, Minn., 5, Stillwater 6.

MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Freeport, N. Y., 26, Ridgewood, N. J., 27, Ossining, N. Y., 29, Poughkeepsie 30, Kingston Nov. 2, Ellenville 3, Liberty 4, Walton 5, Dalton 6.

MILLER, HENRY (Henry Miller Co., mgrs.): London, Eng., Sept. 15—indefinite.

MISSOURI GIRL (Joe Rith, mgr.): Timpson, Tex., 26, Center 27, Kirbyville 28, Port Arthur 29, Orange 30.

MONEY AND THE WOMAN (Mittenthal Brothers, mgrs.): Pittsburgh, Pa., 25-30.

MONTANA (Roland Osborne, mgr.): Hutchinson, Kan., Nov. 5.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Philadelphia, Pa., 25-30.

MURPHY, TIM (Wm. A. Brady, mgr.): Memphis, Tenn., 25, 26, Marion, Ala., 27, Montgomery 28, Selma 29, Birmingham 30.

MY BOY JACK (Henry C. Nickles, mgr.): Elvins, Mo., 26, Boone Terre 27, De Soto 28, Festus 29.

MY PARTNER'S GIRL (Chas. E. Blaney Amusement Co., mgrs.): Cincinnati, O., 24-30, Louisville, Ky., Nov. 1-6.

NELL (Frederic Thompson, mgr.): New York city Oct. 19—indefinite.

NETHERSOLE, OLGA (Wallace Munroe, mgr.): Savannah, Ga., 26, Jacksonville, Fla., 27, Macon, Ga., 28, Atlanta 29, 30, New Orleans, La., Nov. 1-6.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Portland, Ore., 24-27, The Dalles 28, Pendleton 29, Baker City 30, Boise City, Ida., Nov. 1, Pocatello 2, Ogden, U., 3, Salt Lake City 4-6.

OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Syracuse, Neb., 26, Utica 27, Aurora 28, Greeley 29, Ord 30, Grand Island Nov. 2.

OLD HOMESTEAD (Frank Thompson, mgr.): Newport, R. I., 26, Fall River, Mass., 29.

ON THE SUWANEE RIVER (A. R. Warner, mgr.): Terre Haute, Ind., 27, Ft. Wayne 28-30, Springfield, Ill., 31-Nov. 3, Peoria 4-6.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Kansas City, Mo., 24-30.

OUTCAST, THE: Camden, N. J., 25-27.

OUT IN IDAHO (James J. Shalvoy, mgr.): Carlisle, Pa., 26, 27, Lewiston 28, Mt. Union 29, Huntingdon 30.

PAID IN FULL (Astor: Wagenhals and Kemper, mgrs.): Red Wing, Minn., 26, Eau Claire, Wis., 27, Winona, Minn., 28, Madison, Wis., 29, Janesville 30, Indianapolis, Ind., Nov. 1-3, Richmond 4, Muncie 5, Marion 6.

PAID IN FULL (Atlantic: Wagenhals and Kemper, mgrs.): Spartanburg, S. C., 26, Columbia 27, Augusta, Ga., 28, Charleston, S. C., 29, Savannah, Ga., 30, Brunswick Nov. 1, Jacksonville, Fla., 2, St. Augustine 4, Tampa 5, 6.

PAID IN FULL (Coast: Wagenhals and Kemper, mgrs.): Wahneton, N. D., 26, Aberdeen, S. D., 27, Watertown 28, Sioux Falls 29, Mitchell 30, Huron Nov. 1, Pierre 2, Rapid City 3, Lead 4, Belle Fourche 5, Deadwood 6.

PAID IN FULL (Eastern: Wagenhals and Kemper, mgrs.): New Britain, Conn., 26, Stamford 27, Torrington 28, Pittsfield, Mass., 29, North Adams 30, Greenwich, N. Y., Nov. 1, Schenectady 2, Glens Falls 3, Granville 4, Rutland, Vt., 5, Burlington 6.

PAID IN FULL (Western: Wagenhals and Kemper, mgrs.): Wilmington, O., 26, Circleville 27, Chillicothe 28, Greenfield 29, Portsmouth 30.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Sidney, N. Y., 26, Oswego 27, New Berlin 28, Waterville 29, Rome 30, Booneville Nov. 1, Theresa 2, Carthage 3, Sacket Harbor 4, Adams 5, Antwerp 6.

PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Mason City, Ia., 27, Manchester 29, Dubuque 30.

PERKINS, CHIC (Frank G. King, mgr.): Pocahontas, Ia., 25, 26, Webster City 27, 28, Ames 29, 30.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): Memphis, Tenn., 25-30.

POLLY OF THE CIRCUS (Western: E. B. Jack, mgr.): Oklahoma City, Okla., 26, 27, Fort Worth, Tex., 28-30.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Norwalk, O., 26, Upper Sandusky 27, Vanwert 28, Wapakoneta 29, Kiwood 30, Frankfort, Ind., Nov. 1, Crawfordsville 2, Brasil 3, Newcastle 4, Middletown, O., 5, Richmond, Ind., 6, Hamilton, O., 7.

POST, GUY BATES (Harrison Grey Fiske, mgr.): Cleveland, O., 25-30.

POYNTER, BEULAH (Burton Nixon, mgr.): St. Louis, Mo., 31-Nov. 6.

PRINCESS OF PATCHES (Wm. J. Nodine, mgr.): Richmond, Ky., 26, Winchester 27, Maysville 28, Wellston, O., 29, Nelsonville 30, Athens Nov. 1, Marietta 2, Logan 3, Lancaster 4, Marysville 5, St. Marys 6.

QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Brooklyn, N. Y., 25-30.

RIGHT OF WAY (Fred Block, mgr.): Cleveland, O., 25-30, Philadelphia, Pa., Nov. 1-6.

RINGMASTER (Sam S. and Lee Shubert, Inc., mgrs.): New York city 18-30.

RINGMASTER (Sam S. and Lee Shubert, Inc., mgrs.): Los Angeles, Cal., 25-30.

RIVER PIRATES (A. H. Woods, mgr.): Bayonne, N. J., 28-30.

ROBERTS, THEODORE (Klaw and Erlanger, mgrs.): Montreal, P. Q., 25-30.

ROBERTSON, DONALD: Chicago, Ill., Oct. 16—indefinite.

ROBERTSON, FORBES (Sam S. and Lee Shubert, Inc., mgrs.): New York city Oct. 4—indefinite.

ROBSON, ELEANOR (Liebler and Co., mgrs.): Chicago, Ill., 25-Nov. 13.

ROBSON, MAY (L. S. Sire, mgr.): Brooklyn, N. Y., 25-30, Washington, D. C., Nov. 1-6.

ROUND UP (Klaw and Erlanger, mgrs.): Newark, N. J., 25-30.

ROYAL SLAVE (George H. Bubb, mgr.): Dell Rapids, S. D., 26, Flandreau 27, Pipestone, Minn., 28, Brookings, S. D., 29, Watertown 30.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Dayton, O., 25-27, Columbus 28-30.

SALOMY JANE (A. G. Delamater, mgr.): Goldsboro, N. C., 26, Wilmington 27, Charlotte 28, Spartanburg, S. C., 29, Greenville 30, Charleston Nov. 1, Abbeville 2, Orangeburg 3, Augusta, Ga., 4, Savannah 5, Jacksonville, Fla., 6.

SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Nashville, Tenn., 25-30, Memphis Nov. 1-6.

SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Portland, Me., 25-30.

SKINNER, OTIS (Townsend Walsh, mgr.): St. Louis, Mo., 24-30.

SPOONER, CECIL (Charles E. Blaney Amusement Co., mgrs.): Brooklyn, N. Y., 25-30, Washington, D. C., Nov. 1-6.

SQUAW MAN (Liebler and Co., mgrs.): Washington, D. C., 25-30.

ST. ELMO (Central: Vaughan Glaser, mgr.): Springfield, O., 26, Delaware 28, Bucyrus 29.

ST. ELMO (Eastern: Vaughan Glaser, mgr.): Worcester, Mass., 25-27, Athol 28, Gloucester 29, Haverhill 30.

ST. ELMO (Southern: Vaughan Glaser, mgr.): Birmingham, Ala., 25-30, Richmond, Va., Nov. 1-6.

STAHL, ROSE (Henry B. Harris, mgr.): Norwich, Conn., 26, New London 27, Providence, R. I., 28-30, Baltimore, Md., Nov. 1-6.

STARR, FRANCES (David Belasco, mgr.): New York city Sept. 4—indefinite.

STEEVENS, ADELAIDE (W. S. Lent, mgr.): Middlesboro, Ky., 26, Corbin 27, Jellico, Tenn., 28, Rockwood 29, Dayton 30.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.

SUNNY SOUTH (J. C. Rockwell, mgr.): Newport, Vt., 26, Barton Landing 27, Barton 28, Lyndonville 29, St. Johnsville 30, Hardwick Nov. 1, Morrisville 2, Cambridge 3, Vergennes 4, Bristol 5, Middlebury 6, Brandon 8.

SWEET INNISFALLEN (Mark Klein, mgr.): Woodstock, Ont., 26, Galt 27, Guelph 28, Stratford 29, London 30.

TALIAFERRO, EDITH (Frederic Thompson, mgr.): Brooklyn, N. Y., 25-30.

TEMPEST AND SUNSHINE (Central: W. F. Mann, owner): Kansas, Ill., 26, Arcola 27, Effingham 28, Assumption 29, Decatur 30, Brazil, Ind., Nov. 1, Veedersburg 2.

TEMPEST AND SUNSHINE (Eastern: W. F. Mann, owner): Cuba, N. Y., 26, Cattaraugus 27, Westfield 28, Dunkirk 29, Niagara Falls 30, Medina Nov. 1, Albion 2.

TEMPEST AND SUNSHINE (Southern: W. F. Mann, owner): Farmersville, Tex., 26, McKinney 27, Leonard 28, Whitewright 29, Sulphur Springs 30, Marshall Nov. 1, Tyler 2.

TEMPEST AND SUNSHINE (Western: W. F. Mann, owner): Kimball, S. D., 26, White Lake 27, Alexandria 28, Canton 29, Sioux Falls 30, Madison Nov. 1, Flandreau 2.

TEN NIGHTS IN A BAR ROOM (Ted Burton, mgr.): Ticonderoga, N. Y., 28, Fair Haven, Vt., 29, Saratoga Springs, N. Y., 30.

TEXAS: Livingston, Mont., 26, Billings 27.

THESE ARE MY PEOPLE (Liebler and Co., mgrs.): Cincinnati, O., 24-30.

THIEF (Eastern: Charles Frohman, mgr.): Rumford, Me., 26, Portsmouth, N. H., 27, Concord 28, Laconia 29, Franklin 30.

THIEF (Special: Charles Frohman, mgr.): New Bedford, Mass., 26, Newport, R. I., 27, Brockton 28, Worcester 29, 30.

THIEF (Western: Charles Frohman, mgr.): Chicago, Ill., 25-Nov. 6.

THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Minneapolis, Minn., 24-30, St. Paul 31-Nov. 6, Omaha, Neb., 7.

THIRD DEGREE (Co. B: Henry B. Harris, mgr.): San Francisco, Cal., 18-30, Monterey Nov. 1, San Jose 2, Fresno 3, Stockton 4, Sacramento 5, Marysville 6.

THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Haverhill, Mass., 25-27, Rochester, N. Y., 28-30, Gloucester, Mass., Nov. 1, Milford 2, Leominster 3, Worcester 4-6.

THORNS AND ORANGE BLOSSOMS (Rowland and Clifford, mgrs.): Decatur, Ind., 26, Delphos, O., 27, Angola, Ind., 28, Defiance, O., 29, Lima 30.

THREE WEEKS: Milwaukee, Wis., 25-30.

THURSTON, ADELAIDE (Francis X. Hope, mgr.): Alexandria, La., 26, Shreveport 27, Monroe 28, Natchez, Miss., 29, Jackson 30.

TIGER AND THE LAMB (E. C. Wilson, mgr.): Anadarko, Okla., 26, Cordell 28, Clinton 29, Sayre 30.

TRAIL OF THE NORTH (Chas. K. Champlin, mgr.): Philadelphia, Pa., 25-30.

TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Jackson, Mich., 26, Lansing 27, Flint 28, Port Huron 29, Bay City 30, Saginaw 31, Detroit Nov. 1-6.

TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Los Angeles, Cal., 25-30, San Francisco 1-13.

TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Pittsfield, Mass., 26, North Adams 27, Northampton 28, Brattleboro, Vt., 29, Claremont, N. H., 30, White River Jct., Vt., Nov. 1, Randolph 2, Montpelier 3, Barre 4, St. Johnsbury 5, Sherbrooke 6.

TURNER, WILLIAM H. (Chas. E. Blaney Amusement Co., mgrs.): Richmond, Va., Nov. 1-6.

TWO WOMEN AND THAT MAN (Wade Maston, mgr.): New York city 18-30.

UNCLE TOM'S CABIN (Al. W. Martin's): Wm. Kibbie, mgr.): Mattoon, Ill., 26, Kankakee 27, Streator 28, Ottawa 29, Joliet 30, Chicago Heights 31, Goshen, Ind., Nov. 1, Elkhart 2, South Bend 3, Kalamazoo, Mich., 4, Benton Harbor 5, Rockford, Ill., 6, Aurora 7.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Somerset, Pa., 26, Myersdale 27, Cumberland, Md., 29, Oakland 29, Clarksburg, W. Va., 30.

UNDER SOUTHERN SKIES (Harry Deel Parker, mgr.): Chicago, Ill., 25-30.

VIRGINIAN (Kirke La Shelle Co., mgrs.): Pittsburgh, Pa., 25-30, Cincinnati, O., 31-Nov. 6.

WALSH, BLANCHE (A. H. Woods, mgr.): Evansville, Ind., 26, Vincennes 27, Louisville, Ky., 28-30, St. Louis, Mo., 31-Nov. 6.

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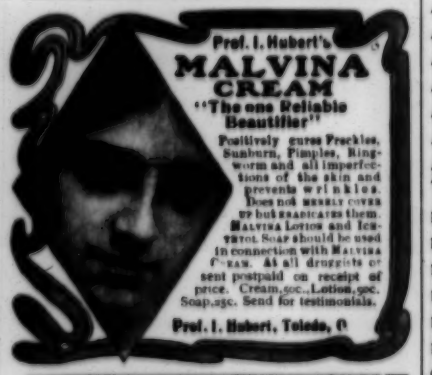

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WANTED—FIRST-CLASS ATTRACTIONS

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J. H. FRIEDMAN, Mgr.; Caldwell, Ohio.

WANTED BY THE POLICE (Miltenthal Bros., mgrs.): Worcester, Mass., 25-30, Paterson, N. J., Nov. 1-3, Camden 4-6.
WARFIELD, DAVID (David Belasco, mgr.): New Orleans, La., 24-30.
WAY DOWN EAST (Brady and Grismer, mgrs.): Cincinnati, O., 24-30, Wheeling, W. Va., Nov. 1-6.
WELFORD, DALLAS (Wilson, Schreyer and Winslow, mgrs.): New York city 25-30.
WHITE SQUAW (John F. Sullivan, mgr.): Portsmouth, N. H., 26, Concord 27, Lawrence, Mass., 28, Lowell 29, 30, Haverhill Nov. 1, Fitchburg 2, Athol 4, Turners Falls 5, North Adams 6.
WHITESIDE, WALKER (Liebler and Co., mgrs.): New York city Sept. 6—indefinite.
WIDOW PERKINS (Jack Gilnes, mgr.): Tekamah, Neb., 26, Pender 29, Wakefield 30.
WILDFIRE (Harry Doel Parker, mgr.): Mahanoy City, Pa., 26, Shenandoah 27, Shamokin 28, Williamsport 29, Sunbury 30.
WILDFIRE (Harry Doel Parker, mgr.): New Philadelphia, O., 26, Mckeesport, Pa., 27, Fairmount, W. Va., 28, Clarksburg 29, Connersville, Pa., 30, Greensburg Nov. 1, Huntingdon 2, Harrisburg 3, York 4, Coatesville 5, Trenton, N. J., 6.
WILLIAMS, HATTIE (Charles Frohman, mgr.): New York city 25-30, Philadelphia, Pa., Nov. 1-6.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Greenville, Tex., 26, Paris 27, Dallas 28-30, Sherman Nov. 1, Denison 2, McAlester, Okla., 3, Muskogee 4, Tulsa 5, Oklahoma 6, 7.
WILSON, FRANCIS (Charles Frohman, mgr.): Philadelphia, Pa., 18-30, Baltimore, Md., Nov. 1-6.
WITCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): Columbus, O., 28-30.
WOLF, THE (Sam S. and Lee Shubert, Inc., mgrs.): Detroit, Mich., 24-30.
WOLF, THE (Sam S. and Lee Shubert, Inc., mgrs.): Ft. Worth, Tex., Nov. 1, Waco 2, Austin 3, San Antonio 4, Galveston 5, Houston 6, 7.
WORKINGMAN'S WIFE (A. H. Woods, mgr.): St. Louis, Mo., 24-30.
WORLD AND THE WOMAN (Chas. W. Hayes, mgr.): Austin, Tex., 26, Waco 27, Corsicana 28, Sulphur Springs 29, Greenville 29, Sulphur Springs 30, Shreveport, La., 31, Nov. 1, Texarkana, Tex., 2.
WYOMING GIRL (Le Roy and Daum, mgrs.): Bowesmont, N. D., 26, Drayton 27, Forest River 28, Grafton 29, St. Thomas 30.
YANKEE DOODLE DETECTIVE (Chas. H Wuers, mgr.): Plymouth, Pa., 26, Hazelton 27, Bloomsburg 29.
YANKEE DOODLE DETECTIVE (Western; Chas. H. Wuers, prop.): Louisville, Ky., 24-30.
YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Newark, N. J., 25-30, Baltimore, Md., Nov. 1-6.
ZEKE, THE COUNTRY BOY (H. F. Glick, mgr.): Benson, Minn., 26, Morris 27, Alexandria 28, Fergus Falls 29, Wahpeton, N. D., 30.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., June 25—indefinite.
ACADEMY (C. L. Durban, mgr.): Scranton, Pa., Oct. 4—indefinite.
ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ALHAMBRA (Weber Bros., mgrs.): Chicago, Ill.—indefinite.
AMERICAN: San Francisco, Cal., July 18—indefinite.
ARINGTON: Salt Lake City, U., Sept. 12—indefinite.
ATHON: Portland, Ore.—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRINKER, UNA ABELL: Wilkes-Barre, Pa., Oct. 18—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLISEUM GARDEN: Cleveland, O., Sept. 13—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CRESCENT (Frank Carpenter, mgr.): White Plains, N. Y.—indefinite.
DAUPHINE (Walter S. Baldwin, mgr.): New Orleans, La., Aug. 29—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
ELLEFORD: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (Guy Woodward, mgr.): Dallas, Tex.—indefinite.
FORBES-McALLISTER: Brooklyn, N. Y., Aug. 28—indefinite.
FORECAUGH: Indianapolis, Ind., Sept. 6—indefinite.
FRENCH: Montreal, P. Q., Sept. 27—indefinite.
FRENCH (Edith Houston, director): Chicago, Ill., Oct. 26—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): San Antonio, Tex.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASER, VAUGHAN: Cleveland, O., Aug. 30—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
McRAE (Henry McRae, mgr.): Portland, Ore., Sept. 19—indefinite.

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MACK, WILLARD: Salt Lake City, U., Aug. 29—indefinite.
MARKS, MAY A. BELL (R. W. Marks, mgr.): Ottawa, Ont.—indefinite.
MARVIN STOCK (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MARVIN STOCK (Marlowe: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MARVIN STOCK (People's: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 23—indefinite.
MORRIS-THURSTON: Bay City, Mich.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NEILL, JAMES (Edwin B. Neill, mgr.): Minneapolis, Minn., Sept. 20—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
OUR OWN: Ft. Wayne, Ind., Sept. 5—indefinite.
PAIGE, MABEL: Birmingham, Ala., Sept. 27—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Findlay, O., Sept. 27—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PLAYERS (Charles P. Elliott, mgr.): Chicago, Ill., Sept. 4—indefinite.
PRINCESS (Chamberlin and Kindt, mgrs.): Davenport, Ia.—indefinite.
RAYNOR, RUTH: Jacksonville, Fla., Sept. 4—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SNOW, MORTIMER: Troy, N. Y., Sept. 4—indefinite.
SPOONER, EDNA MAY (Charles E. Blaney, mgr.): New Orleans, La., Aug. 23—indefinite.
VAN DYKE: Denver, Colo., Sept. 5—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.
YONDER (S. M. Yonder, mgr.): Richmond, Ind.—indefinite.

REPERTOIRE COMPANIES.

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Athol, Mass., 25-30, Brattleboro, Vt., Nov. 1-6.
BROADWAY PLAYERS (Eastern: Felix Biel, mgr.): Mt. Morris, N. Y., 25-27, Batavia 28-30.
BROADWAY PLAYERS (Southern: Felix Biel, mgr.): Galveston, Tex., 25-30.
BROWN, KIRK (J. T. Macauley, mgr.): Meadville, Pa., 25-30.
CALLAHAN DRAMATIC (L. W. Callahan, mgr.): Bloomington, Ind., 25-27.
CARROLL COMEDY (Iron Carroll, mgr.): Point Pleasant, W. Va., 25-30.
CHAUNCEY-KIFFER (Fred Chauncey, mgr.): Johnstown, Pa., 25-30, Altoona Nov. 1-6.
CHICAGO STOCK (Chas. H. RoseKam, mgr.): Warren, O., 25-30, Butler, Pa., Nov. 1-6.
CUTTER STOCK (Walter B. Cutter, mgr.): Ashland, O., 25-30, Norwalk Nov. 1-6.
DE LACY, LEIGH (Monte Thompson, mgr.): Dover, N. J., 25-30.
ELLSWORTH'S PLAYERS (W. W. Haynes, mgr.): Carthage, Mo., 25-30.
EWING, GERTRUDE (Wm. N. Smith, mgr.): Paragould, Ark., 25-27, Jonesboro 28-30.
FRANKLIN STOCK (Hanes and Rich, mgrs.):
GRAHAME, FERDINAND: Punxsutawney, Pa., 25-30.
GRAYCE, HELEN (N. Appell, mgr.): Dover, N. H., 25-30.
HALL, DON C. (Don C. Hall, mgr.): Butler, Ky., 25-30.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Geneva, N. Y., 25-30.
HARCOURT COMEDY (Charles K. Harris, mgr.): Belleville, Ill.—indefinite.
HARVEY STOCK (Southern): L. A. Emmett, mgr.): Centralia, Ill., 25-30.
HARVEY STOCK (J. S. Garside, mgr.): Watertown, Wis., 25-30.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Stillwater, Minn., 25-30, Eau Claire, Wis., Nov. 1-6.
HICKMAN-BESSEY STOCK (Eastern: Bert Leigh, mgr.): Kenosha, Wis., 25-30, Racine Nov. 1-6.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Miltonvale, Kan., 25-27, Glen Elder 28-30.
HYDE'S THEATRE PARTY (L. H. Cunningham, mgr.): Saginaw, Mich., 25-30, Port Huron Nov. 1-6.
IMSON, BURT: Crosby, N. D., 25, 26, Columbus 27-30.
KEITH STOCK (Cato S. Keith, mgr.): Washington, Pa., 25-30, Massillon, O., Nov. 1-6.
KENNEDY, ALICE (W. A. Partello, prop.): Gettysburg, S. D., Sept. 26—indefinite.
KEYSTON KOMEDY: Fullerton, Neb., 25-30.
KEYES SISTERS (V. A. Varney, mgr.): Morgantown, W. Va., 25-30.
KLARK-URBAN (H. B. Klark, mgr.): St. John, N. B., Can., 25-30.
LA PORTE, MAE, STOCK (Joe McEnrde, mgr.): Parkersburg, W. Va., 25-30.
LATIMORE AND LEIGH STOCK (Ernest Latimore, mgr.): South Bend, Ind., 25-30.
McLAIN STOCK (P. G. McLain, mgr.): Richmond, Ind., 25-Nov. 6.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Goshen, Ind., 25-30, Hammond Nov. 1-6.
MORREY STOCK (Western: Le Comte and Flesher, mgrs.): Salina, Kan., 25-30, McPherson Nov. 1-6.
MURRAY-MACKEY COMEDY (John J. Murray, mgr.): Lock Haven, Pa., 25-30.
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Amusement Co., Inc., mgrs.): Annapolis, Md., 25-30, Lancaster, Pa., Nov. 1-6.
ORPHEUM STOCK (Edward Doyle, mgr.): Alexandria, Ind., 25-30, Lafayette Nov. 1-6.
PICKERTS, FOUR (Willis Pickert, mgr.): Roanoke, Va., 25-30, Staunton Nov. 1-6.
PRICE AND BUTLER STOCK (Price and Butler, mgrs.): Barnesboro, Pa., 25-30.
RAES, THE (John G. Rae, mgr.): Milan, Mo., 25-27.
ROSAR-MASON STOCK (P. C. Rosar, mgr.): Kokomo, Ind., 25-30.
STODDART PLAYERS (W. L. Stewart, mgr.): Regina, Sask., Can., 27-Nov. 10.
TAYLOR, ALBERT: Sweet Water, Tex., 25, 26, Abilene 27, 28, Anson 29, 30.
TAYLOR STOCK (H. W. Taylor, mgr.): Easton, Pa., 25-30, Allentown Nov. 1-6.
TURNER, CLARA (Ira W. Jackson, mgr.): Yonkers, N. Y., 25-30, Easton, Pa., Nov. 1-6.
VAN DYKE AND EATON (F. Mack, mgr.): Michigan City, Ind., 18-Nov. 7.
WALLACE, HOPE (D. Otto Hitner, mgr.): Kewanee, Ill., 25-31, Freeport Nov. 1-6.
WARD COMEDY (Hugh Ward, mgr.): Hastings, New Zealand, 25, 26, Dannevirke 27, Masterdon 28, Palmerston Nov. 1-5, Wanganui 6-9, Hawera 10, New Plymouth 11, Auckland 13-27.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.
WHITESIDE-STRAUSS STOCK (Ully S. Hill, mgr.): Biddeford, Me., 25-30.
WILLIAMS' STOCK (T. F. De Gafferelly, mgr.): Asheville, N. C., 25-30.
YANKEE DOODLE STOCK (George V. Hallday, mgr.): St. Cloud, Minn., 24-30.
YE COLONIAL STOCK: Piqua, O., 25-30.

OPERA AND MUSICAL COMEDY.

ALASKAN (Wm. P. Cullen, mgr.): St. Paul, Minn., 24-30, Minneapolis 31-Nov. 6.
AMERICAN IDEA (Cohan and Harris, mgrs.): Cleveland, O., 25-30.
BEGGAR PRINCE (W. C. Downs, mgr.): Charleston, Mo., 26, Sikeston 27, Corning, Ark., 29, Pocahontas 30.
BERLA, EMIL, OPERA: Columbus, O., 25-27.
BERNARD, SAM (Sam S. and Lee Shubert, Inc., mgrs.): New York city Sept. 27—indefinite.
BLACK PATTI (R. Voelckel, mgr.): Beaumont, Tex., 27, Morgan City, La., 30, New Orleans 31-Nov. 7.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 10—indefinite.
BULGER, HARRY: Des Moines, Ia., 30.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Louisville, Ky., 24-30.
CAHILL, MARIE (Daniel V. Arthur, mgr.): St. Joseph, Mo., 26, Topeka, Kan., 27, Kansas City, Mo., 28-30, St. Louis 31-Nov. 6.
CANDY KID (Kilroy and Britton, mgrs.): Cincinnati, O., 24-30, Cleveland Nov. 1-6.
CANDY SHOP (Charles Dillingham, mgr.): Boston, Mass., Sept. 20-Oct. 30.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Ft. Worth, Tex., 25, 26, Dallas 27, Waco 28, Austin 29, San Antonio 30, Galveston Nov. 1, Houston 2, 3, Beaumont 4, Shreveport, La., 5, Vicksburg, Miss., 6.
CASH GIRLS: Albany, N. Y., 26, 27.
CAT AND THE FIDDLE (Charles A. Selton, prop.): Leadville, Colo., 26, Salida 27, Pueblo 28, Ft. Collins 29, Boulder 30, Denver 31-Nov. 6, Victor 7.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Dallas, Tex., 26, McAlester, Okla., 28, Oklahoma City 29, Springfield, Mo., 30.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Des Moines, Ia., 24-27, Omaha, Neb., 28-30, Kansas City, Mo., 31-Nov. 6.
COLLEGE BOY (Eastern: Eddie Delaney, mgr.): Fulton, Ky., 27, Mayfield 28, Hickman 29, Union City, Tenn., 30.
COMMENCEMENT DAYS (John Cort, mgr.): Miles City, Mont., 26, Fargo, N. D., 28, Eau Claire, Wis., 29, La Crosse 30, Winona, Minn., Nov. 1, Owatonna 2, Red Wing 3, Superior, Wis., 4, Duluth, Minn., 5, 6.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Los Angeles, Cal.—indefinite.
CUSHMAN MUSICAL COMEDY (Wm. C. Cushman, mgr.): Padneah, Ky., 25-30.
DANIELS, FRANK (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 25-30.
DARE DEVIL DAN (W. F. Mann, owner): Buffalo, N. Y., 25-30, Nashville, Tenn., Nov. 1-6.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
FIELDS, LEW (Lew Fields, mgr.): Wilkes Barre, Pa., Nov. 6.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Santa Barbara, Cal., 26, Redlands 27, Riverside 28, San Diego 29, 30, Los Angeles 31-Nov. 6.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Milwaukee, Wis., 24-30.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Chicago, Ill., Oct. 11—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Dickinson, N. D., 26, Miles City, Mont., 27, Billings 28, Helena 29, Great Falls 31, Butte Nov. 1, 2, Anaconda 3, Missoula 4, Wallace, Ida., 5, Colfax, Wash., 6.
FRENCH GRAND OPERA (J. Lavolle, mgr.): New Orleans, La., Oct. 26—indefinite.
FRIVOLOUS BONNIE (American Amusement Co., mgrs.): Hartford City, Ind., 26, Bluffton 27, Garrett 28.
GAY HUSSARS (Henry W. Savage, mgr.): Baltimore, Md., 25-30.
GAY MUSICIAN (John P. Slocum, mgr.): St. Louis, Mo., 25-30, Kansas City 31-Nov. 6.
GEAR, FLORENCE (Jules Murry, mgr.): Richmond, Va., 26, Norfolk 27, Petersburg 28, Fayetteville, N. C., 29, Raleigh 30.
GENEE, ADELINE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 25-30, New York city Nov. 1—indefinite.
GERMAN COMIC OPERA (Emil Berg, mgr.): Albany, N. Y., 27-29.
GINGERBREAD MAN (Rice and Varley, mgrs.): Jackson, Tenn., 26, Memphis 27, 28, Corinth, Miss., 29, Clarksdale 30.
GIRL AT THE HELM (H. H. Frazee, prop.): Creston, Ia., 26, Des Moines 27, Grinnell 28, Cedar Rapids 29, Iowa City 30, Clinton 31, Waterloo Nov. 1, Iowa Falls 2, Mason City 3, Albert Lea, Minn., 4, Rochester 5, La Crosse, Wis., 6, St. Cloud, Minn., 7.
GIRL OF DAYTON (Eastern: H. H. Frazee, prop.): David Seymour, mgr.): Green Bay, Wis., 26, Appleton, 27, Woodstock 28, Rochelle, Ill., 29, Rockford 30, Michigan City, Ind., 31, Angola Nov. 1, Jonesville, Mich., 2, Ann Arbor 3, Owosso 4, Lansing 5, Kalamazoo 6.
GIRL QUESTION (Western: H. H. Frazee, prop.): Los Angeles, Cal., 24-30, San Diego 31, Nov. 1, Santa Ana 2, Pomona 3, Riverside 4, San Bernardino 5, Redlands 6.
GIRL IN THE GRANDSTAND (Western Theatrical Co., mgrs.): Joliet, Ill., 31.
GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Hammond, Ind., 26, Belvidere, Ill., 27, Waukegan 28, Racine, Wis., 29, Ottawa, Ill., 30, Joliet 31, Aurora Nov. 1, De Kalb 2, Rockford 3, So. Chicago 4-6, Kenosha, Wis., 7.
GIRLS WILL BE GIRLS (A. G. Delamater, mgr.): Zanesville, O., 26, Lancaster 27, Marysville 28, Bellefontaine 29, Marion 30, Mansfield Nov. 1, Wooster 2, Ashland 3, Loraine 4, Ashtabula 5, Sandusky 6.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9—indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): Decatur, Ill., 26, Mattoon 27, Champaign 28, Brasil, Ind., 29, Terre Haute 30, Vincennes Nov. 1, Lexington, Ky., 2, Frankfort 3, Owensboro 4, Paducah 5, Cairo, Ill., 6.
GOLDEN WIDOW: Washington, D. C., 25-30.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Aug. 30-Oct. 30.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Kansas City, Mo., 25-30.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): Boston, Mass., 11-30, New York city Nov. 1-6.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city Oct. 11—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Stockton, Cal., 26, Fresno 27, 28, Visalia 29, Bakersfield 30, Oakland 31-Nov. 2, Sacramento 3, Chico 4, Medford, Ore., 5, Eugene 6.
HONEYMOONERS (Francis X. Hope, mgr.): Jackson, Mich., 27.
HUNTLEY, G. P. (Charles Frohman, mgr.): Washington, D. C., 25-30, Philadelphia, Pa., Nov. 1-6.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
IN PANAMA (Al. Rich, mgr.): Chicago, Ill., 24-30, Toledo, O., 31-Nov. 3, Youngstown 4-6.
ISLE OF SPICE (F. A. Wade, prop.): Marietta, O., 26, Gloucester 27, Lancaster 28, Circleville 29, Chillicothe 30.
ITALIAN OPERA: Pueblo, Colo., 26, Wichita, Kan., 28.
JACK AND JILL: Junction City, Kan., 26, Manhattan 27, Fairbury, Neb., 28, Beatrice 29, Hastings 30, Lincoln 31, York Nov. 2, Fremont 3, Omaha 4-6.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Brooklyn, N. Y., 25-30.
JOLLY BACHELORS (Lew Fields, mgr.): New Haven, Conn., 28.
KING DODO (John Cort, mgr.): Bozeman, Mont., 26, Helena 27, Great Falls 28, Butte 29, 30, Anaconda 31, Nov. 1, Missoula 2, Wallace, Ida., 3, Spokane, Wash., 4-6, Walla Walla 7.
KING OF CADONIA (J. C. Williamson, mgr.): Dunedin, Australia, Nov. 26-Dec. 8.
KISSING GIRL (H. H. Frazee, prop.): Chicago, Ill., Oct. 25—indefinite.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Salt Lake City, U., 24-31, Grand Junction, Colo., Nov. 1, Leadville 2, Colorado Springs 3, Boulder 4, Ft. Collins 5, Cheyenne, Wyo., 6.
KNIGHT FOR A DAY (Ben Falk, mgr.): York, Pa., 26, Lancaster 27, Atlantic City, N. J., 28-30.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LAND OF NOD (Samuel E. Rork, mgr.): Galveston, Tex., 26, Houston 27, San Antonio 28, 29, El Paso 31, Douglas, Ariz., Nov. 1, Bisbee 2, Tucson 3, Prescott 4, Phoenix 5.
LACY MUSICAL COMEDY (J. A. Lacy, mgr.): Sioux City, Ia., 24-30.
LITTLE JOHNNY JONES (Charles I. Crane, mgr.): Appleton, Wis., 26, Sheboygan 27, Madison 28, La Crosse 29, Winona, Minn., 30, Chippewa Falls, Wis., 31, Rochester, Minn., Nov. 1, Stillwater 2, Hastings 3, Owatonna 4, Austin 5, St. Peter 6, New Ulm 7.
LITTLE NEMO (Klaw and Erlanger, mgrs.): Detroit, Mich., 25-30.
LOVE CURE (Henry W. Savage, mgr.): New York city Sept. 1-Oct. 30, Boston, Mass., Nov. 1-6.
LYMAN TWINS (Lyman Brothers, mgrs.): Alliance, Neb., 26, Grand Island 27, York 28, Lincoln 29, 30.
MANHATTAN OPERA (Robert Kane, mgr.): Tarboro, N. C., 26, Goldsboro 27, 28, Newbern 29, 30, Wilmington Nov. 1-3, Charlotte 4-6.
MA'S NEW HUSBAND (Harry Scott, mgr.): Ft. Plain, N. Y., 26, Canajoharie 27, Johnstown 28, Gloversville 29, Amsterdam 30, Saugerties Nov. 3, Kingston 4.
McFADDEN'S FLATS (Burton and Wiswell, mgrs.): Omaha, Neb., 24-27, Leavenworth, Kan., 28, Topeka 29, Lawrence 30, Kansas City, Mo., 31-Nov. 5.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 18-30.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Oil City, Pa., 26, Warren 27, Bradford 28, Erie 29, 30.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Muncie, Ind., 26, Ft. Wayne 27, Mansfield, O., 28, Akron 29, Canton 30.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Law Fields, mgrs.): New York city May 22—indefinite.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Sept. 25—indefinite.
MOORE, VICTOR (Cohan and Harris, mgrs.): Spokane, Wash., 24-26, Walla Walla 27, North Yakima 28, Tacoma 29, 30.
MOTOR GIRL (Frank Hennessy, mgr.): Pittsburgh, Pa., 25-30.
NEW HUMPTY DUMPTY (Haynes and Ellsworth, props.): Eureka Springs, Ark., Nov. 4, Oswego, Kan., 8.
NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): Philadelphia, Pa., 18-30.
PARISIAN MODEL (Mittenthal Bros., mgrs.): Pullman, Wash., 26, Colfax 27, Walla Walla 28, No. Yakima 29, Ellensburg 30, Bellingham 31, Vancouver, B. C., Nov. 1, Victoria 2, 3, Everett, Wash., 4, Tacoma 5, 6.
PASSING REVIEW (Joseph H. Thonet, mgr.): Greensburg, Pa., 26, Scottdale 27, Connellsville 28, Mt. Pleasant 29, Uniontown 30, Brownsville Nov. 1, Washington 2, Steubenville, O., 3, East Liverpool 4, Rochester, Pa., 5, Beaver Falls 6.
PINKEY, THE PINKERTON GIRL (W. F. Mann, owner): Paterson, N. J., 25-27, Camden 28-30.
POWELL AND COHEN'S MUSICAL COMEDY (I. Kent Cohen, mgr.): Channahon, Ill., 25-30.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., Oct. 11—indefinite.

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PRINCE OF TO-NIGHT (Mort. H. Singer, mgr.): Flint, Mich., 26, Bay City 27.
QUEEN OF THE MOULIN ROUGE (Thos. W. Ryley, mgr.): Baltimore, Md., 25-30, Philadelphia, Pa., Nov. 1-6.
RAYS, THE (Stair and Nicolai, mgrs.): St. Louis, Mo., 24-30, Ft. Wayne, Ind., 31, Cleveland, O., Nov. 1-6.
RINGE, BLANCHE (Lew Fields, mgr.): Philadelphia, Pa., 4-30.
ROBINSON OPERA (C. L. Robinson, mgr.): Sydney, N. S., 27 Nov. 2, St. Johns, Nfld., 3-25.
ROSE OF ALGERIA (Lew Fields, mgr.): Brooklyn, N. Y., 25-30.
ROYAL CHEF (F. A. Wade, prop.): Denver, Colo., 24-30, Victor 31, Colorado Springs Nov. 1.
ROYAL COMIC OPERA (Chas. Van Dyne, mgr.): Gloversville, N. Y., Oct. 11-Dec. 4.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): Norfolk, Va., 26, Richmond 27, Columbia, S. C., 28, Augusta, Ga., 29, Charleston, S. C., 30.
SCHOOL DAYS (Stair and Havlin, mgrs.): Toronto, Ont., 25-30, Buffalo, N. Y., Nov. 1-6.
SHEEHAN, JOSEPH: Racine, Wis., 28, Davenport, Ia., 30, 31.
SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Chicago, Ill., 17-30, Detroit, Mich., 31-Nov. 6.
SMART SET (Barton and Wiswell, mgrs.): Providence, R. I., 25-30, Boston, Mass., Nov. 1-6.
SMART SET (Barton-Wiswell and Nolan and Co.): Greenville, Tex., 26, Terrell 27, Ennis 28, Waxahachie 29, Corsicana 30, Mexia Nov. 1, Marlin 2, Calvert 3, Bonham 4, La Grange 5, Smithville 6.
SOUL KISS (Mittenthal Bros. Amusement Co., mgrs.): Denver, Colo., 25-31, Pueblo Nov. 1, Victor 2, Greeley 3, Cheyenne, Wyo., 4, Ogden, U., 6, 7.
STUBBORN CINDERELLA (Western): Perry 1, Kelly, mgr.): Kansas City, Mo., 24-30.
SUNNY SIDE OF BROADWAY (Bole Woolfolk, mgr.): Baker City, Ore., 26, Weiser, Ida., 27, Boise City 28, 29, Pocatello 30, Salt Lake City, U., 31-Nov. 6, Rock Springs, Wyo., 7.
SUPERBA (Edwin Warner, mgr.): Des Moines, Ia., 28-30, St. Paul, Minn., 31-Nov. 6.
THREE TWINS (Jos. M. Gates, mgr.): Boston, Mass., Oct. 4—indefinite.
THREE TWINS (Jos. M. Gates, mgr.): Red Bluff, Cal., 27, Chico 28, Marysville 29, Woodland 30, San Francisco Nov. 1-20.
TIME, THE PLACE AND THE GIRL (Eastern: H. H. Frazee, prop.): Columbus, O., 25-27, Urbana 28, Lima 29, Ann Arbor, Mich., 30, Grand Rapids 31-Nov. 3, Muskegon 4, Cadillac 5, South Bend, Ind., 6.
TIME, THE PLACE AND THE GIRL (Western: H. H. Frazee, prop.): San Francisco, Cal., 24-30, San Jose 31, Marysville Nov. 1, Woodland 2, Reno, Nev., 3, 4, Winnemucca 5, Elko 6.
TOO MANY WIVES (Mittenthal Bros. Amusement Co., mgrs.): Brookhaven, Miss., 26, Jackson 27, Yazoo City 28, Vicksburg 29, Monroe, La., 30, Pine Bluff, Ark., Nov. 1, Little Rock 2, Hot Springs 3, Texarkana 4, Marshall, Tex., 5, Shreveport, La., 6, Lake Charles 7.
TOP O' THE WORLD (J. M. Allison, mgr.): Macon, Ga., 26, Columbia, S. C., 27, Birmingham, Ala., 28, Montgomery 29, Mobile 30.
TOWN TOPICS (Aime Todd, Jr., mgr.): Atlanta, Ill., 26, Canton 28, Yates City 29, Wyoming 30, Pekin 31, Cuba, Mo., Nov. 1, Bucklin 2, Arcansville, Ill., 3, Chapin 4, Griggsville 5, Hamilton, Mo., 6.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (Shuberts and Anderson, mgrs.): New York city Sept. 4—indefinite.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Wymore, Neb., 26, Seneca, Kan., 27, Holton 28, Horton 29.
VAN STUDDIFORD, GRACE (Joseph Weber, mgr.): St. Louis, Mo., 24-30, Champaign, Ill., Nov. 1, Lafayette, Ind., 2, Terre Haute 3, Anderson 4, Indianapolis 5, 6.
WARD AND VOKES (Stair and Nicolai, mgrs.): Kalamazoo, Mich., 26, Elkhart, Ind., 27, South Bend 28, Joliet, Ill., 29, Elgin 30, Chicago 31-Nov. 6.
WEBER, JOSEPH (Joseph Weber, mgr.): London, Ont., 26, Hamilton 27, 28, Rochester, N. Y., 29, 30.
WILLIAMS, BERT A. (Jack Shoemaker, mgr.): Louisville, Ky., 25-27, Indianapolis, Ind., 28-30, Pittsburgh, Pa., Nov. 1-6.
WIZARD OF WISELAND (Eastern: Harry Scott, mgr.): Du Quoin, Ill., 26, Benton 27, Harrisburg 28, Marion 29, Cairo 30, New Athens, Ill., Poplar Bluff, Mo., Nov. 1, Dyersburg, Tenn., 2, Fulton, Ky., 3, Union City, Tenn., 4, Mayfield, Ky., 5.
YOUNG, JOHN F. (Harry Askin, mgr.): Seattle, Wash., 24-30.

MINSTRELS.

COHAN AND HARRIS (Cohan and Harris, mgrs.): Chicago, Ill., 17-30.
DOCKSTADER'S, LEW (Jas. H. Decker, mgr.): Racine, Wis., 30.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—indefinite.
FIELD'S (Al. G. Field, mgr.): New Orleans, La., 24-30, Opelousas 31, Lake Charles Nov. 1, Beaumont 2, Galveston 3, Houston 4, 5, San Antonio 6, 7.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Danbury, Ia., 25, 26, Arthur 27, 28, Odebolt 29, 30.
GUY, ARTHUR L.: Steubenville, O., 25-30.
RICHARDS AND PRINGLE'S (Holland and Pilkins, mgrs.): Clovis, N. M., 26, Roswell 27, Carlsbad 28, Pecos, Tex., 29, Midland 30.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Albany, N. Y., 25-27, Schenectady 28-30, Jersey City, N. J., Nov. 1-3, Paterson 4-6.
AVENUE GIRLS (Dan Schuller, mgr.): New York city 25-30, Newark, N. J., Nov. 1-6.
BEHMAN SHOW (Jack Singer, mgr.): Detroit, Mich., 24-30, Chicago, Ill., 31-Nov. 6.
BIG REVIEW (Henry P. Dixon, mgr.): Detroit, Mich., 24-30, Chicago, Ill., 31-Nov. 6.
BOHEMIANS (Al. Lubin, mgr.): Schenectady, N. Y., 25-27, Albany 28-30, Montreal, P. Q., Nov. 1-6.
BON TONS (Weber and Rush, mgrs.): Milwaukee, Wis., 24-30, Chicago, Ill., 31-Nov. 13.
BOWERY (F. M. Rosenthal, mgr.): Minneapolis, Minn., 24-30, Milwaukee, Wis., 31-Nov. 6.
BRIGADIERS (Wash Martin, mgr.): Newark, N. J., 25-30, Philadelphia, Pa., Nov. 1-6.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Chicago, Ill., 24-30, Cleveland, O., 31-Nov. 6.
CALIFORNIA GIRLS: Carbondale, Pa., 26, Pittston 27, Plymouth 28, Nanticoke 29, Bloomsburg 30.
CENTURY GIRLS (John Monahan, mgr.): Brooklyn, N. Y., 18-30, New York city Nov. 1-6.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Kansas City, Mo., 24-30, St. Louis 31-Nov. 6.
COLLEGE GIRLS (Spiegel Amusement Co.): Louisville, Ky., 24-30, St. Louis, Mo., 31-Nov. 6.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): St. Louis, Mo., 24-30, Kansas City 31-Nov. 6.
COZY CORNER GIRLS (Sam Robinson, mgr.): Cincinnati, O., 24-30, Chicago, Ill., 31-Nov. 6.
CRACKERJACKS (Harry Leoni, mgr.): Chicago, Ill., 24-Nov. 6.
DAINTY DUCHESS (Weber and Rush, mgrs.): Kansas City, Mo., 24-30, Des Moines, Ia., 31-Nov. 6.
DREAMLANDS (Issy Grodz, mgr.): Philadelphia, Pa., 25-30, Scranton Nov. 1-3, Wilkes-Barre 4-6.
DUCKLINGS (Frank Calder, mgr.): St. Joseph, Mo., 28-30, Kansas City 31-Nov. 6.
EMPIRE (Jess Burns, mgr.): Philadelphia, Pa., 25-30, Wilkes-Barre Nov. 1-3, Scranton 4-6.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Pittsburgh, Pa., 24-30, Buffalo, N. Y., Nov. 1-6.
FASHION PLATES (Harry Montague, mgr.): Baltimore, Md., 25-30, Philadelphia, Pa., Nov. 1-6.
FAY FOSTER (John Grieves, mgr.): Boston, Mass., 18-30, Schenectady, N. Y., Nov. 1-3, Albany 4-6.
FOLLIES OF THE DAY (Barney Gerard, mgr.): New York city 25-30, Brooklyn, N. Y., Nov. 1-13.
FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Schenectady, N. Y., 25-27, Albany 28-30, Boston, Mass., Nov. 1-6.
FROLICSOME LAMBS (T. E. Block, mgr.): Scranton, Pa., 25-27, Wilkes-Barre 28-30, Albany, N. Y., Nov. 1-3, Schenectady 4-6.
GAIETY GIRLS (Pat White, mgr.): Toronto, Ont., 25-30, Buffalo, N. Y., Nov. 1-6.
GAY MASQUERADERS (Bob Russack, mgr.): Wheeling, W. Va., 25-27, Columbus, O., 28-30, Toledo 31-Nov. 6.
GAY MORNING GLORIES (Geo. F. Belfrage, mgr.): Michigan City, Ind., 26, Peru 27, Wabash 28, Bluffton 29, Lafayette 30.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Philadelphia, Pa., 25-30, Newark, N. J., Nov. 1-6.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Cleveland, O., 24-30, Columbus 31-Nov. 3, Wheeling, W. Va., 4-6.
HASTINGS, HARRY: Newark, N. J., 25-30, Hoboken Nov. 1-6.
HIGH ROLLERS (H. S. Woodhull, mgr.): Columbus, O., 24-27, Wheeling, W. Va., 28-30, Pittsburgh, Pa., Nov. 1-6.
IMPERIALS (Sim Williams, mgr.): Wilkes-Barre, Pa., 25-27, Scranton 28-30, Albany, N. Y., Nov. 1-3, Schenectady 4-6.
IRWIN'S BIG SHOWS: Toronto, Ont., 25-30, Rochester, N. Y., Nov. 1-6.
IRWIN'S GIBSON GIRLS: Buffalo, N. Y., 25-30, Toronto, Ont., Nov. 1-6.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Philadelphia, Pa., Nov. 1-6.
JERSEY LILIES (Wm. S. Clark, mgr.): New York city 25-30, Brooklyn, N. Y., Nov. 1-13.
JOLLY GIRLS (Richard Patton, mgr.): Louisville, Ky., 24-30, Cincinnati, O., 31-Nov. 6.
KENTUCKY BELLES (Robert Gordon, mgr.): Jersey City, N. J., 25-27, Paterson 28-30, New York city Nov. 1-6.
KNICKERBOCKERS (Louis Robie, mgr.): Brooklyn, N. Y., 18-30, Philadelphia, Pa., Nov. 1-6.
LADY BUCCANEERS (Harry Strauss, mgr.): Washington, D. C., 25-30, Baltimore, Md., Nov. 1-6.
MAJESTICS (Fred Irwin, mgr.): Rochester, N. Y., 25-30, Schenectady Nov. 1-3, Albany 4-6.
MARATHON GIRLS (Phil Sheridan, mgr.): New York city 25-30, Providence, R. I., Nov. 1-6.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Chicago, Ill., 24-30, Cincinnati, O., 31-Nov. 6.
MERRY MAIDENS (Harry Hedges, mgr.): Brooklyn, N. Y., 25-Nov. 6, New York city 8-13.
MERRY WHIRL (Louis Epstein, mgr.): Boston, Mass., 25-30, Albany, N. Y., Nov. 1-3, Schenectady 4-6.
MISS NEW YORK, JR. (Ed. Echaupen, mgr.): Buffalo, N. Y., 25-30, Detroit, Mich., Nov. 1-6.
MORNING, NOON AND NIGHT (Walter Remberg, mgr.): St. Louis, Mo., 24-30, Indianapolis, Ind., 31-Nov. 6.
MOULIN ROUGE (Chas. Edwards, mgr.): Indianapolis, Ind., 24-30, Louisville, Ky., 31-Nov. 6.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Hoboken, N. J., 25-30, New York city Nov. 1-6.
QUEENS OF JARDIN DE PARIS: Boston, Mass., 25-30, Springfield Nov. 1-3, Holyoke 4-6.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Philadelphia, Pa., 25-30, Baltimore, Md., Nov. 1-6.
RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city, 25-30, Philadelphia, Pa., Nov. 1-6.
RIALTO ROUNDERS (Dave Krans, mgr.): Albany, N. Y., 25-27, Schenectady 28-30, New York city Nov. 1-6.
RICE AND BARTON'S (Chas. Barton, mgr.): Washington, D. C., 25-30, Wheeling, W. Va., Nov. 1-3, Columbus, O., 4-6.
ROSE HILL (Rice and Barton, mgrs.): Toledo, O., 24-30, Detroit, Mich., Nov. 1-6.
ROSE SYDELL (W. S. Campbell, mgr.): Cincinnati, O., 24-30, Louisville, Ky., 31-Nov. 6.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Baltimore, Md., 25-30, Washington, D. C., Nov. 1-6.
SAM DEVERE'S (Louis Starke, mgr.): Chicago, Ill., 24-30, Milwaukee, Wis., 31-Nov. 6.
SAM SCRIBNER'S (Morris Weinstock, mgr.): Chicago, Ill., 17-30, Cleveland, O., 31-Nov. 6.
SAM T. JACK'S (Will Roehm, mgr.): Boston, Mass., 25-Nov. 6.
SERENADERS (James Weedon, mgr.): Springfield, Mass., 25-27, Holyoke 28-30, New York city Nov. 1-6.
STAR AND GARTER (Al. Nathan, mgr.): Providence, R. I., 25-30, Boston, Mass., Nov. 1-6.
STAR SHOW GIRLS (John T. Baker, mgr.): Cleveland, O., 25-30, Pittsburgh, Pa., Nov. 1-6.
TIGER LILIES (W. N. Drew, mgr.): Montreal, P. Q., 25-30, Toronto, Ont., Nov. 1-6.
TOWN TALK (Barney Gerard, mgr.): Milwaukee, Wis., 24-30, Minneapolis, Minn., 31-Nov. 6.
TROCADEROS (C. H. Waldron, mgr.): Brooklyn, N. Y., 25-Nov. 6.
UMPIRE (Chas. Donoghue, mgr.): Pittsburgh, Pa., 25-30, Washington, D. C., Nov. 1-6.
VANITY FAIR (Harry Hill, mgr.): Des Moines, Ia., 24-27, Minneapolis, Minn., 31-Nov. 6.
WASHINGTON SOCIETY GIRLS (Lon Watson, mgr.): Cleveland, O., 24-30, Pittsburgh, Pa., Nov. 1-6.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): St. Paul, Minn., 24-30, St. Joseph, Mo., Nov. 4-6.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Paterson, N. J., 25-27, Jersey City 28-30, Boston, Mass., Nov. 1-13.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Minneapolis, Minn., 24-30, St. Paul 31-Nov. 6.

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CIRCUSES.

BARNUM AND BAILEY'S: Charlotte, N. C., 26, Spartanburg, S. C., 27, Greenville 28, Anderson 29, Columbia 30.
BUFFALO BILL AND PAWNEE BILL'S: Way Cross, Ga., 26, Savannah 27, Sumter, S. C., 29.
HAGENBECK-WALLACE: Covington, La., 26, Amite 27, McComb, Miss., 28, Brookhaven 29, Hazelhurst 30.
HOWE'S: Darlington, S. C., 26.
101 RANCH WILD WEST (Miller Bros., mgrs.): Cape Girardeau, Mo., 26, Caruthersville 27, Osceola 28, Malden 29, Poplar Bluff 30, Cairo, Ill., 31.
RINGLING BROTHERS': Corsicana, Tex., 26, Waco 27, Temple 28, Austin 29, San Antonio 30.
ROBINSON'S, JOHN: Gaffney, S. C., 26.
SELLS-FLOTO: Tupelo, Miss., 29.

MISCELLANEOUS.

BLOOMFIELD-ZEISLER, MADAME: Chicago, Ill., 31.
BURKHART SHOW (W. L. Lane, mgr.): Williamsport, Pa., 26, Hancock, Md., 27, Cumberland 28, Lonaconing 29, Blaine, W. Va., 30.
DUNCAN, ISADORA: St. Louis, Mo., 25, 26, Cincinnati, O., 28, Columbus 29, Boston, Mass., 4, Brooklyn, N. Y., 5.
FERRAR, GERALDINE (Olga Samaroff, pianist): Milwaukee, Wis., 26, Providence, R. I., 29.
FLINT, HERBERT L. (George L. Manderback, mgr.): Aurora, Ill., 25-31, Davenport, Ia., Nov. 1-6.
FULLER, LA LOIE (M. H. Hanson, mgr.): New York city 25-Nov. 15.
GILPINS, HYPNOTISTS (J. F. McCrillis, mgr.): Freeport, Ill., 25-30.
HOLMES, BURTON, TRAVELOGUES: Chicago, Ill., 27, 29, 30, Nov. 3, 5, 6.
HOLMES, BURTON, TRAVELOGUES (Wright Kramer, lecturer): Davenport, Ia., 27, Des Moines 28, St. Paul, Minn., 29, Kansas City, Mo., Nov. 1, Davenport, Ia., 3, Des Moines 4, St. Paul, Minn., 5, Minneapolis 6.
KOENEN, TILLY (Bos. accompanist): Chicago, Ill., 30.
KREISLER, FRITZ: Boston, Mass., Nov. 5.
NIBLO, FRED: Baltimore, Md., 28, Washington, D. C., 29-31, Baltimore, Md., Nov. 4, Washington, D. C., 5, Annapolis, Md., 6.
NORWOODS, THE: Waterloo, Ia., 25-30.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Bordeaux, France, 25-30, Liverpool, Eng., Nov. 3-10, Dublin, Ireland, 14-20, Glasgow, Scot., 23-30.
SANTINELLI (L. J. Slevin, mgr.): Findlay, O., 25-30, Bucyrus Nov. 1-6.
SCHUMANN-HEINK, MADAME: Philadelphia, Pa., 28, Boston, Mass., 30.
SEMBRICH, MADAME: Indianapolis, Ind., 27, Louisville, Ky., 29, Montreal, P. Q., Nov. 5.
THURSTON, HOWARD (Dudley McAdow, mgr.): Birmingham, Ala., 25-30.
WULLNER, DR. (Conrad V. Bos, accompanist): Boston, Mass., 27, Chicago, Ill., 31, Toledo, O., Nov. 2.
YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Casenovia, Wis., 25-30.

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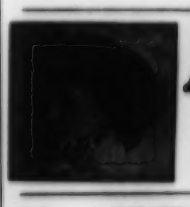

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